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6

ALPENKÖNIG UND MENSCHENFEIND.

IN DREI AUFZÜGEN NACH F. RAIMUND

VON

RICHARD BATKA.

MUSIK

VON

LEO BLECH.

· OP. 14. ·

Vollständiger Klavier-Auszug mit deutschem Text
bearbeitet von EGON POLLAK.

M. 15,_ netto.

Eigenthum der Verleger für alle Länder
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ED. BOTE & G. BOCK, BERLIN.
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Meiner guten, lieben Frau

zugeeignet.

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Leo Blech.

Alpenkönig und Menschenfeind.

Personen.

Astragalus, der Alpenkönig		Bariton.
Rappelkopf		Bariton.
Sabine, seine Frau		Alt.
Marthe, seine Tochter		Sopran.
Hans, Musiker		Tenor.
Lieschen,	bei Rappelkopf's bedienstet	Sopran.
Habakuk,	bei Rappelkopf's bedienstet	Tenor.
Veit Meinhart, Tischler und Dorfmusikant		Bass.
Katharine, seine Frau		Alt.
Susel, seine Tochter		Sopran.
Toni, sein Bub		

Die Handlung spielt auf dem Landsitze Rappelkopfs
in den Alpen bezw. in dessen Umgebung.
Zeit 1830.

Vorspiel Seite 5.
I. Akt Seite 15, **II. Akt** Seite 98, **III. Akt** Seite 149.

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15545

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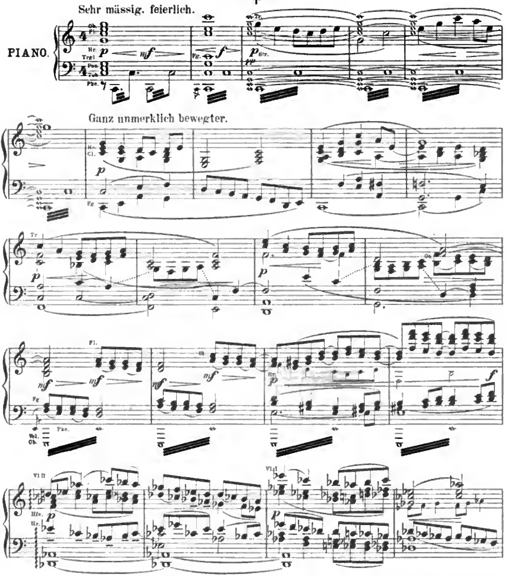
Alpenkönig und Menschenfeind

in drei Aufzügen.

Motto: Der König der Berge ist mild und gut
. . . .
Hier ist der Ort, wo ich selig war.

Leo Blech, Op. 14.

Vorspiel.



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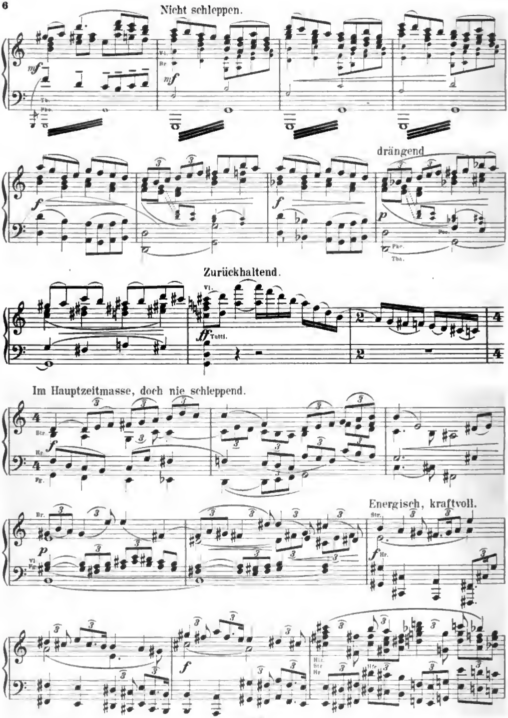

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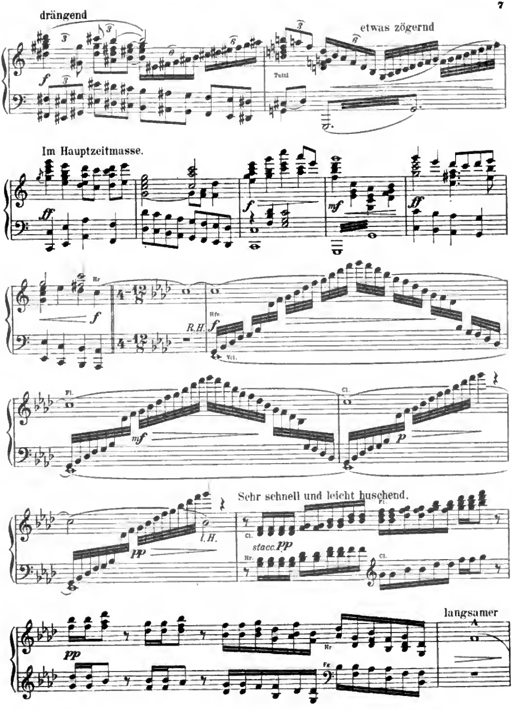

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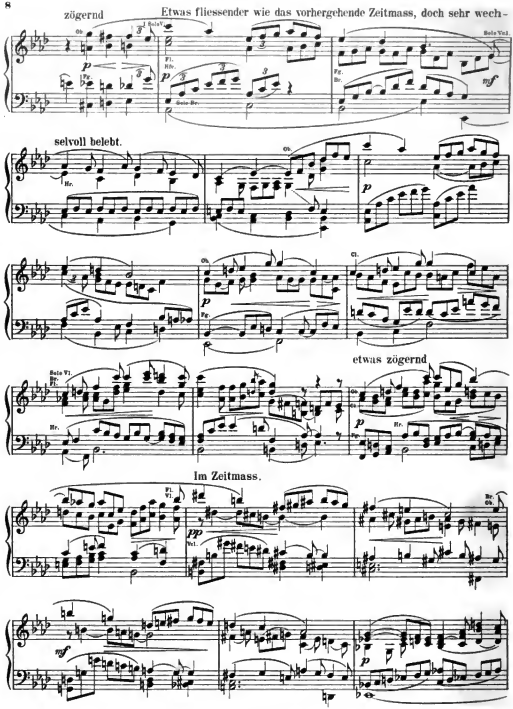

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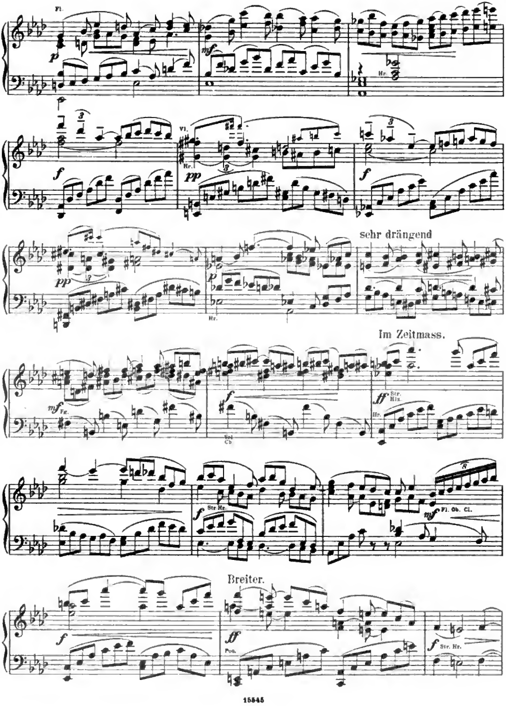

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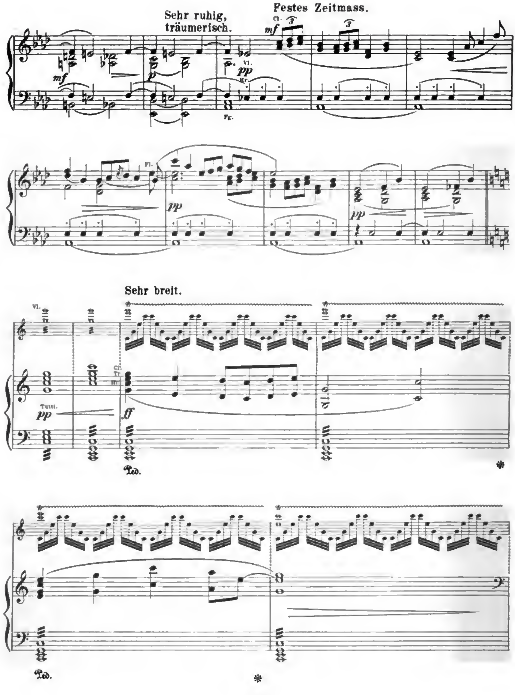

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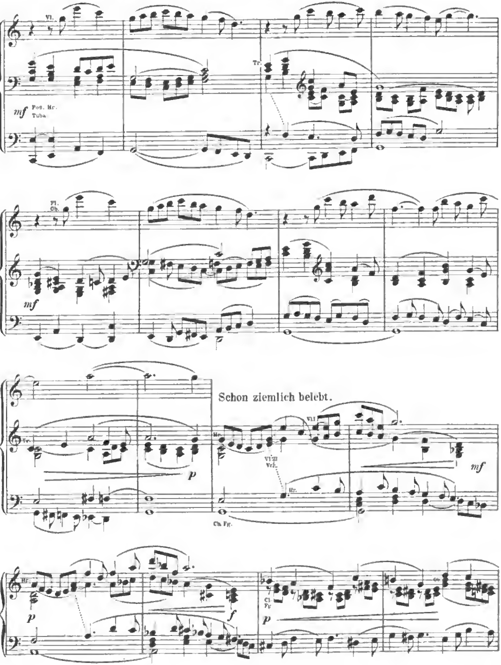
Belebter. Von hier an das Zeitmass ganz unmerklich aber stetig steigern.



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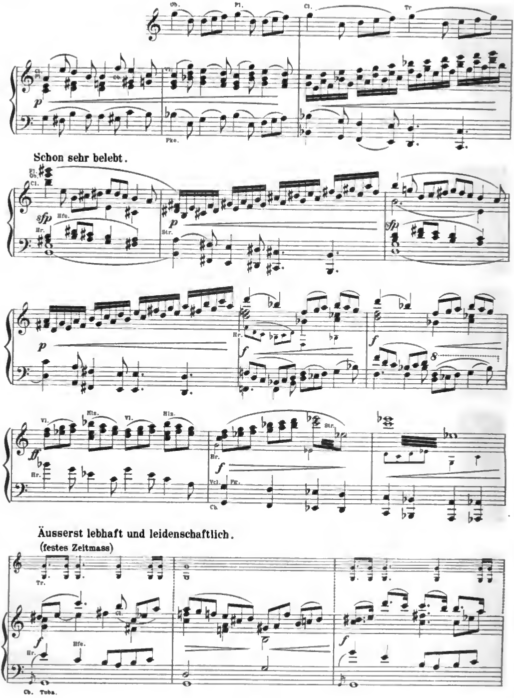

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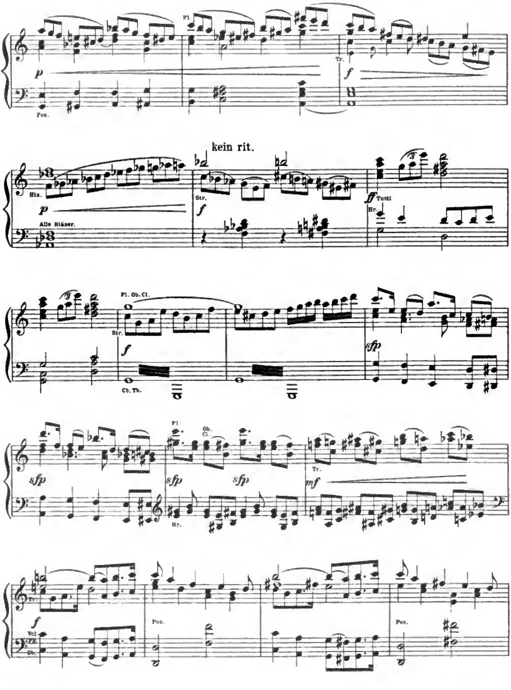

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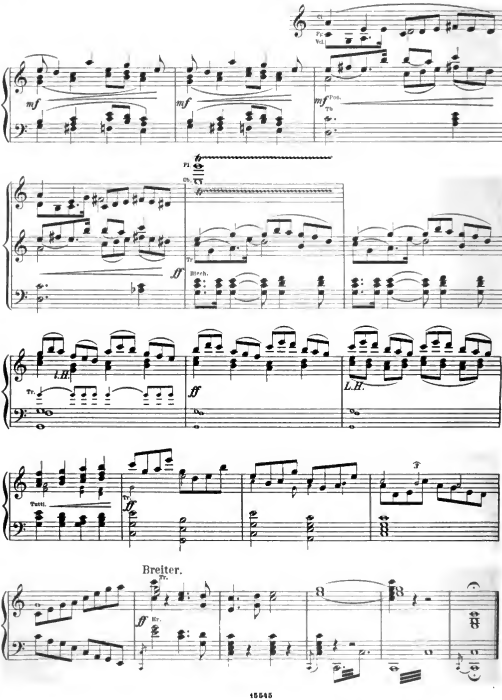

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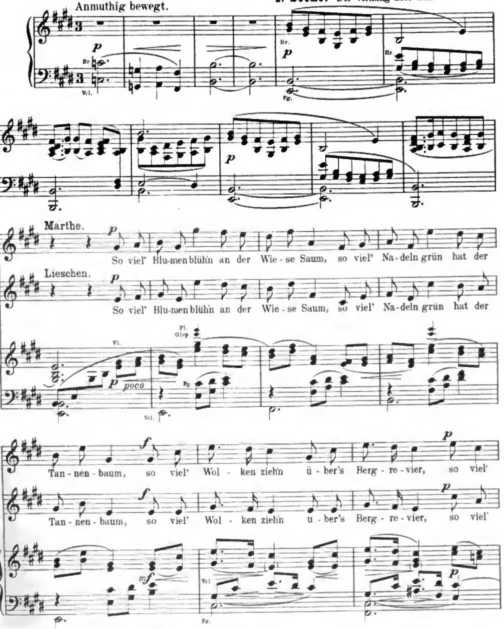
Erster Akt.

Alpengegend. Marthe sitzt im lichten Sommerkleide auf einem Rasenhügel und späht die Strasse (welche die Bühne durchquert) herab. Lieschen windet einen Strauss, zu dem sie noch Blumen sucht.

I. Scene. Der Vorhang hebt sich.



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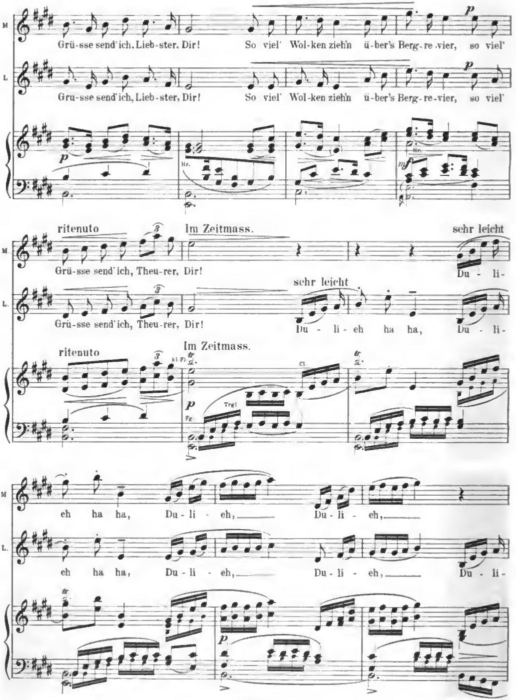

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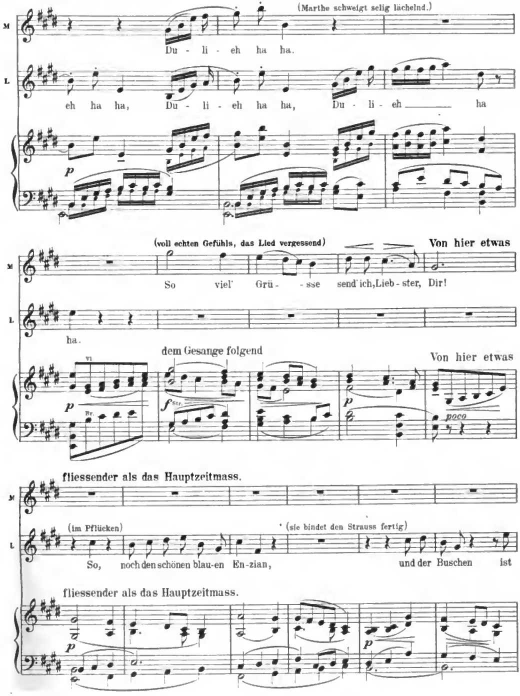

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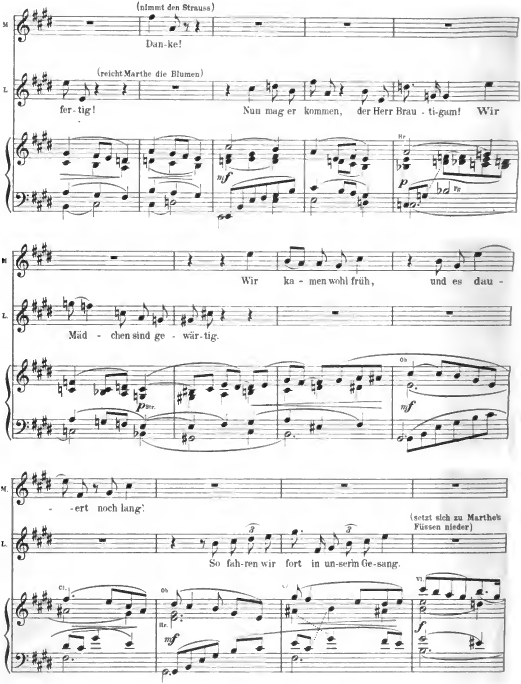

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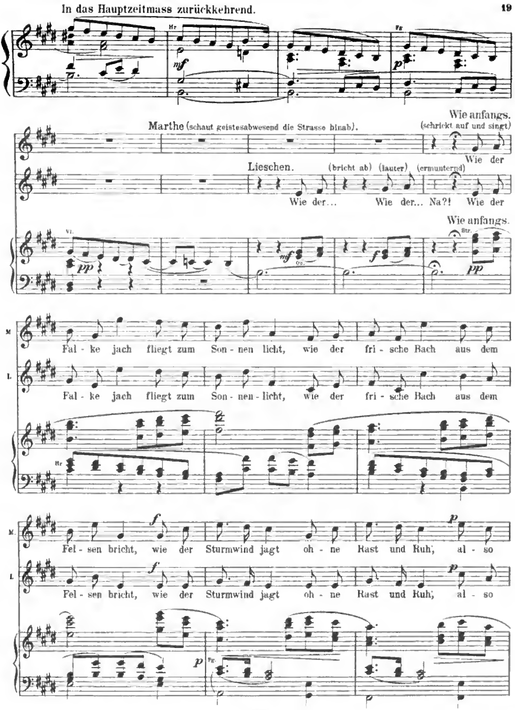

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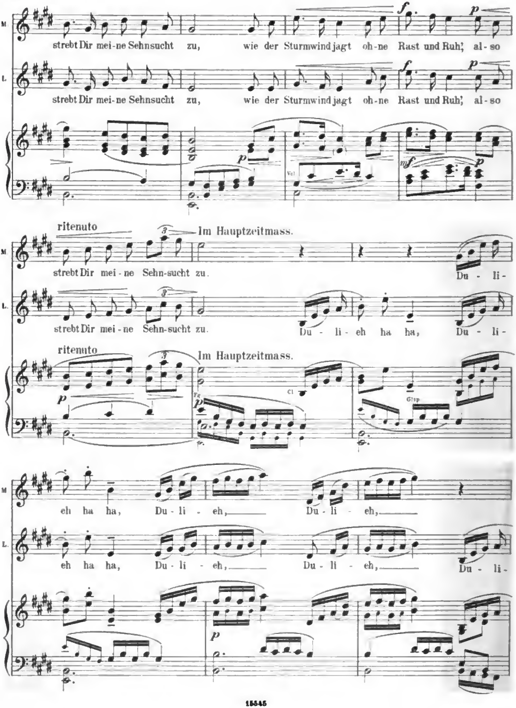

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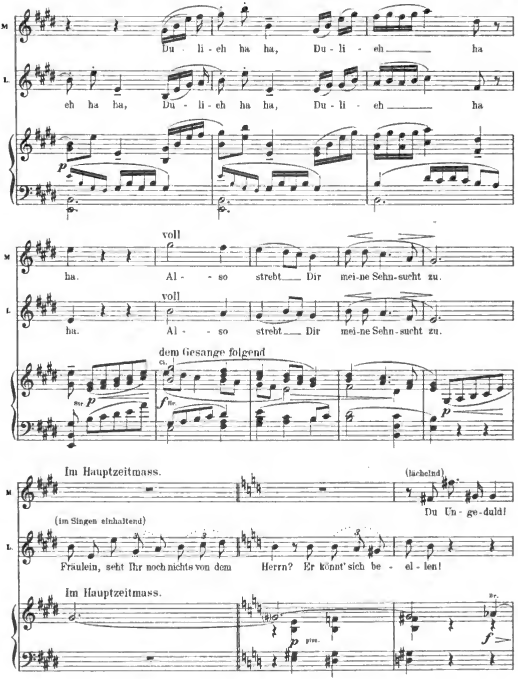

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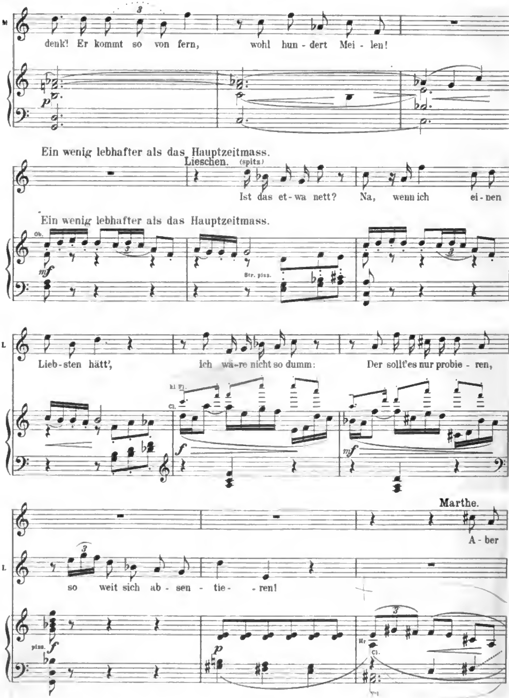

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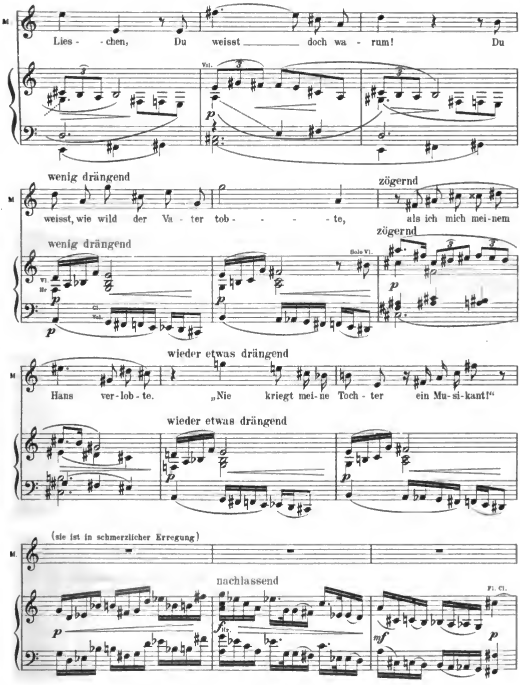

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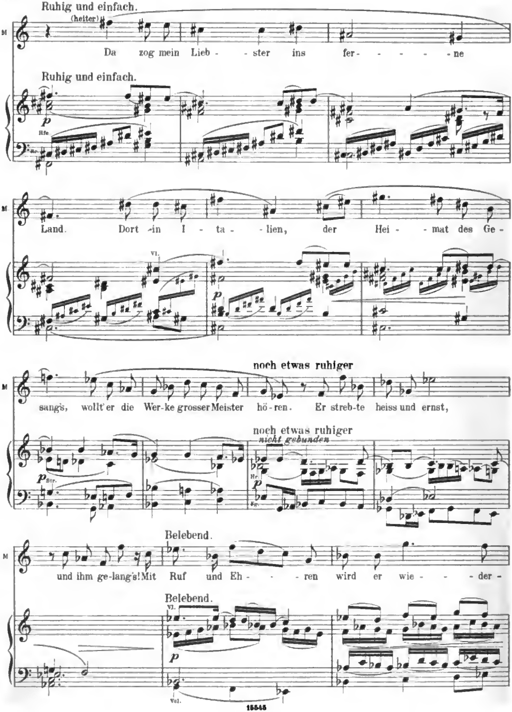

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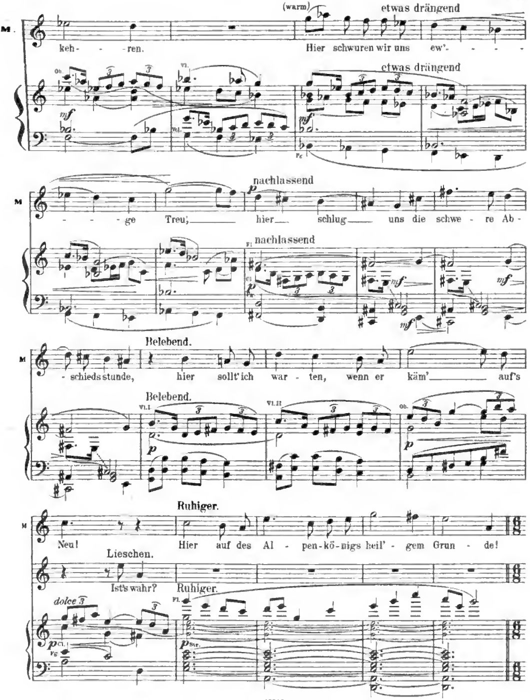

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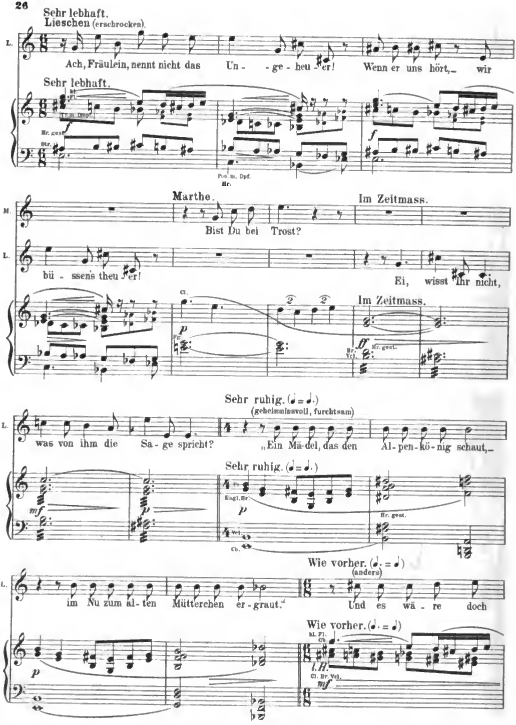

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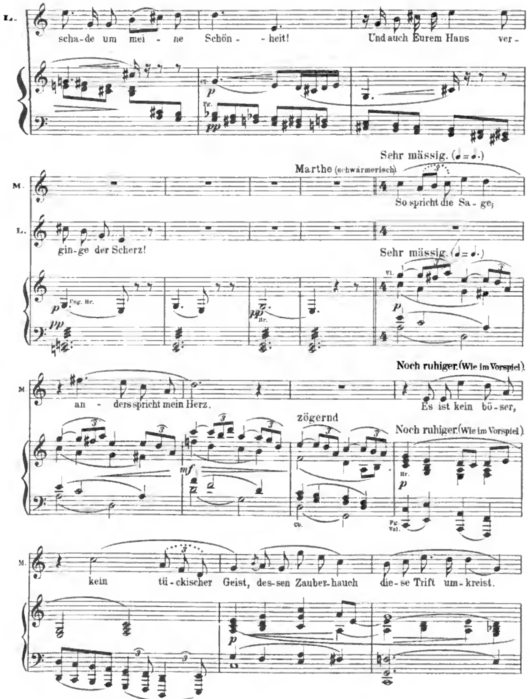

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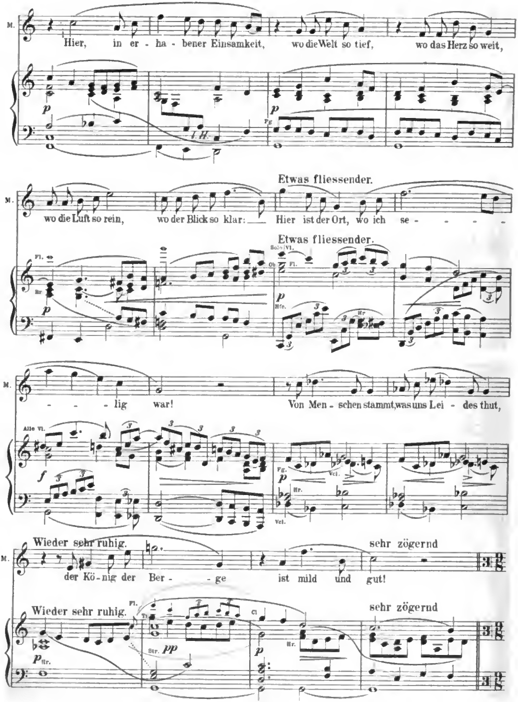

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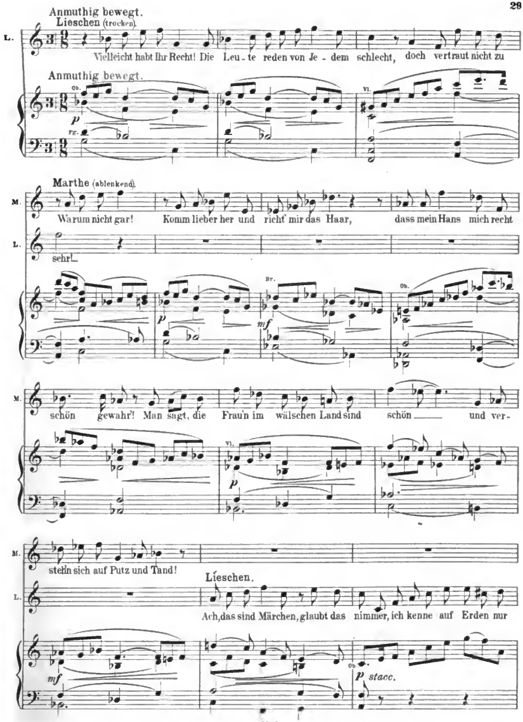

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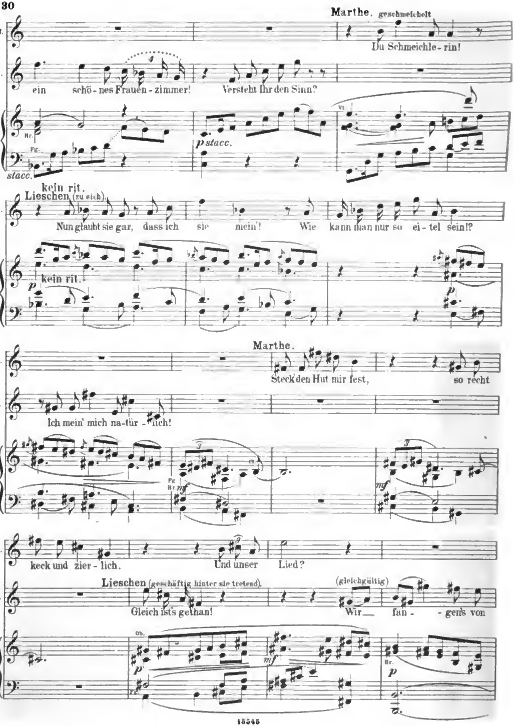

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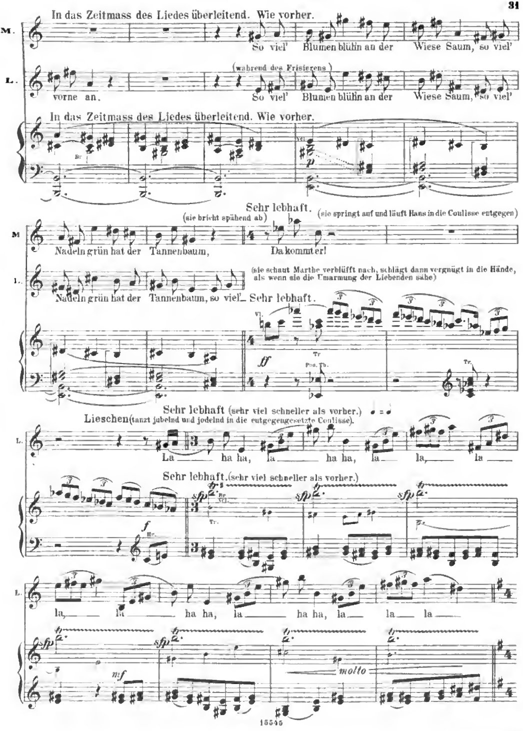

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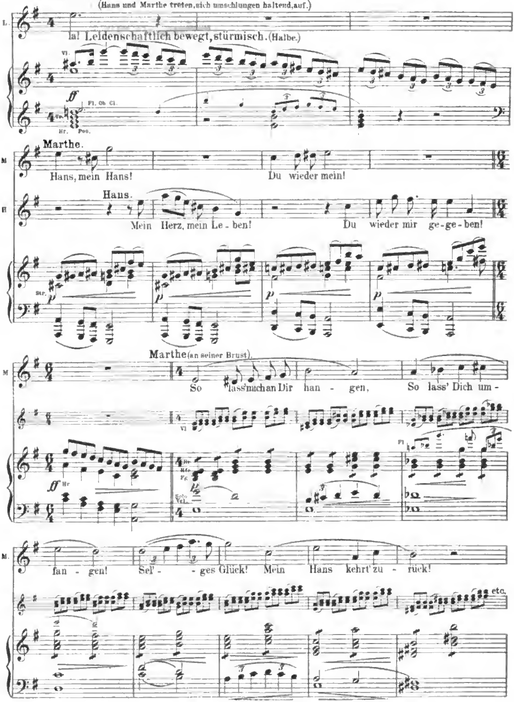
Scene 2. Leidenschaftlich bewegt, stürmisch. (Halbe.)



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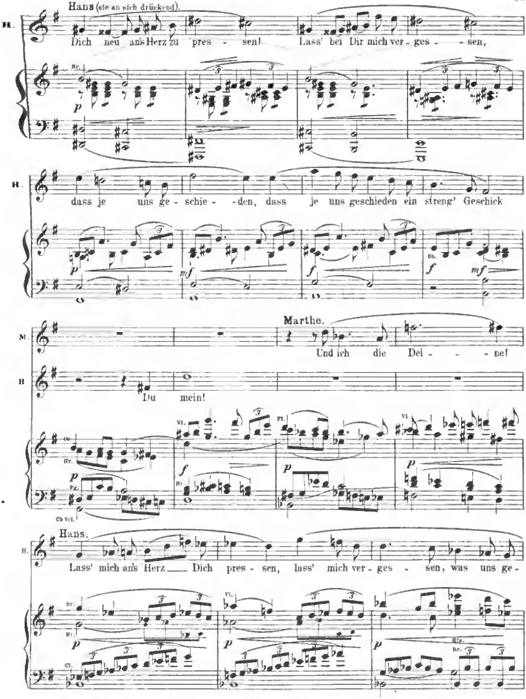

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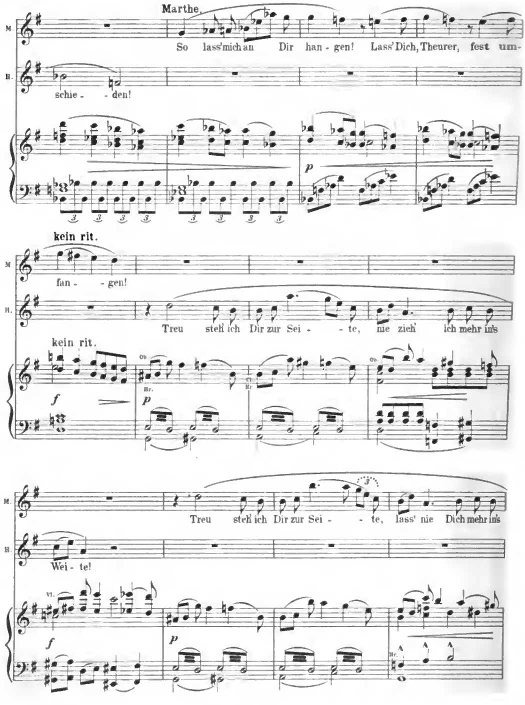

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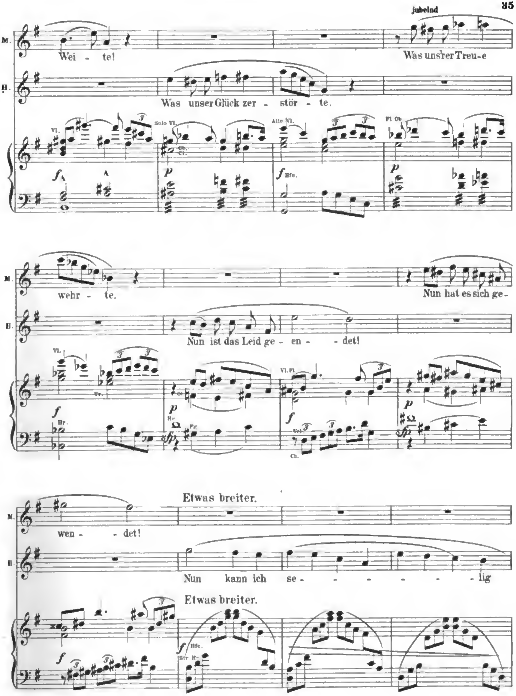

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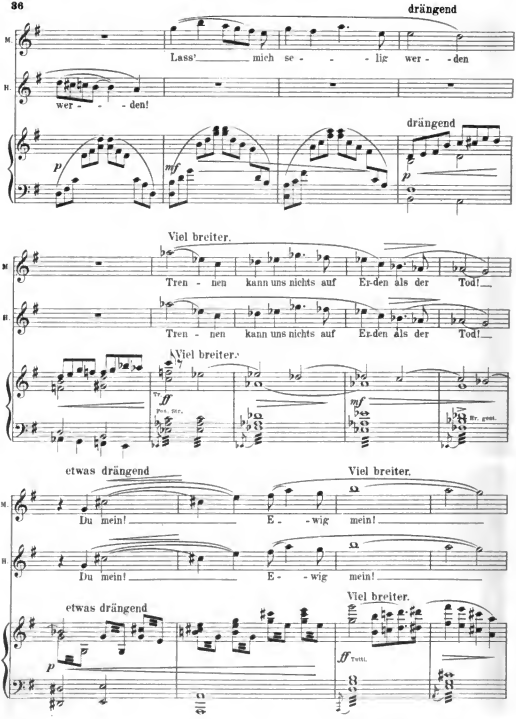

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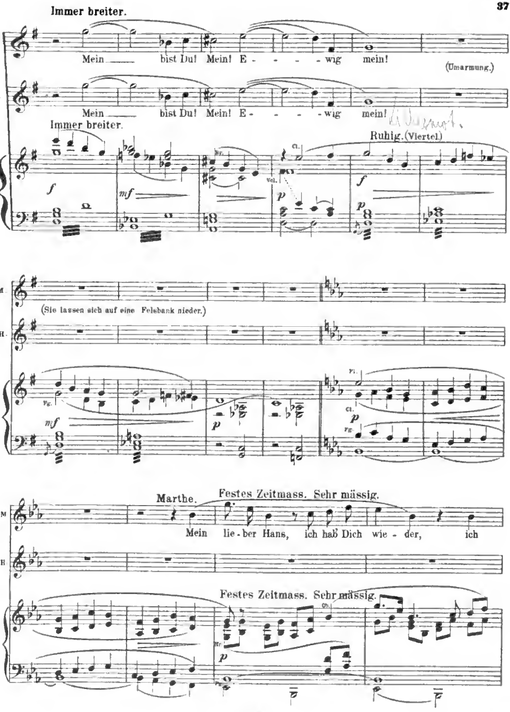

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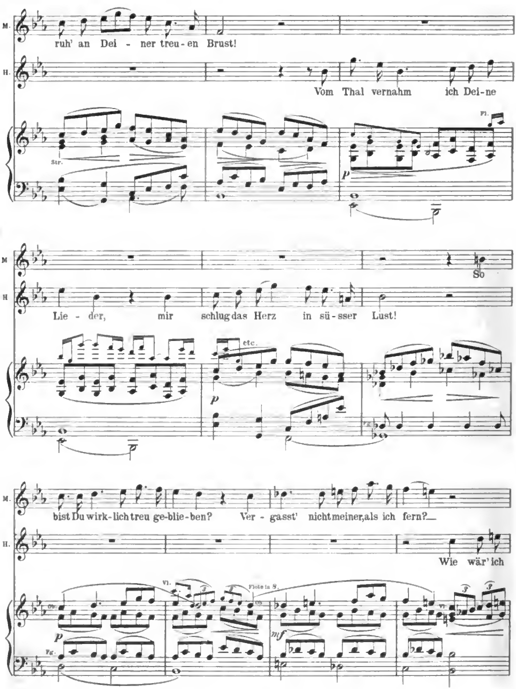

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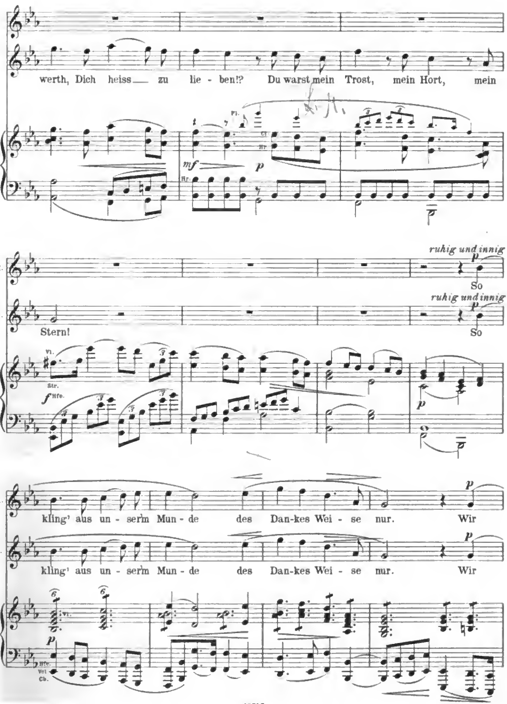

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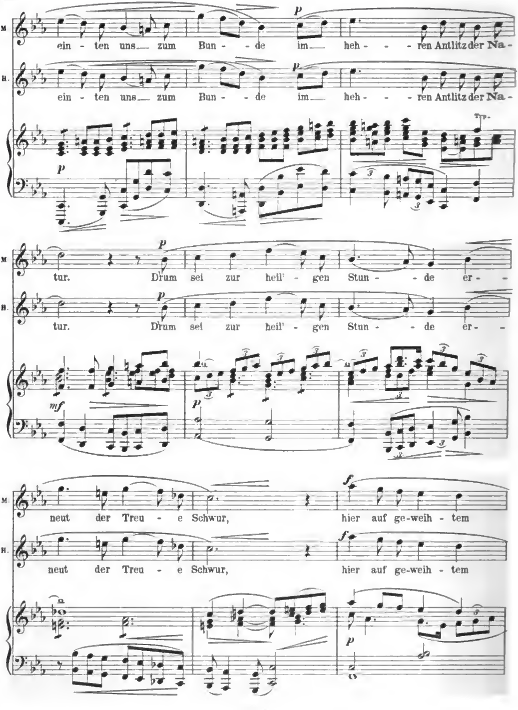

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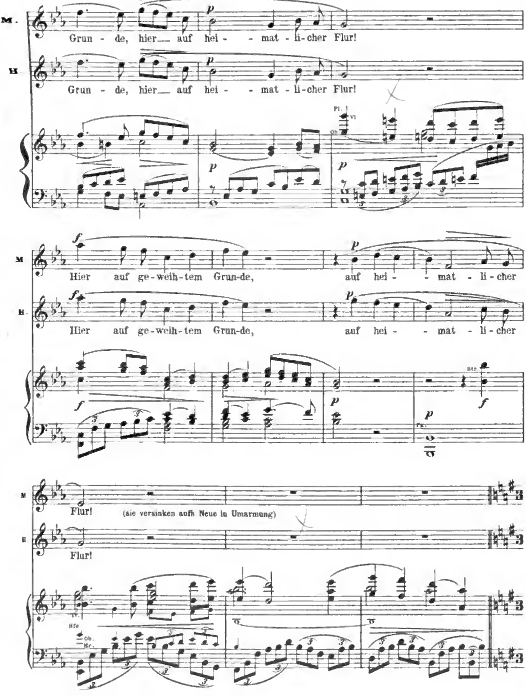
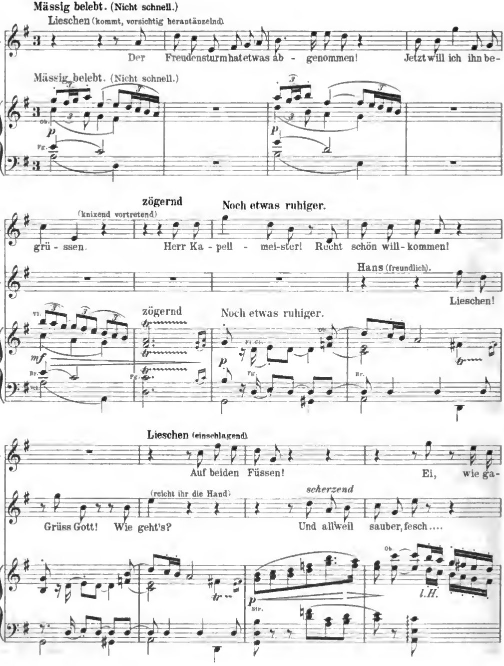

M.
Grun - de, hier auf hei - mat - li - cher Flur!
H.
Grun - de, hier auf hei - mat - li - cher Flur!
Fl.
Vl
Ob.
M
Hier auf ge - weih - tem Grun - de, auf hei - mat - li - cher
H.
Hier auf ge - weih - tem Grun - de, auf hei - mat - li - cher
Str.
M
Flur!
(sie versinken aufs Neue in Umarmung)
H.
Flur!
Hfe
Ob.
Hr.

3. Scene.



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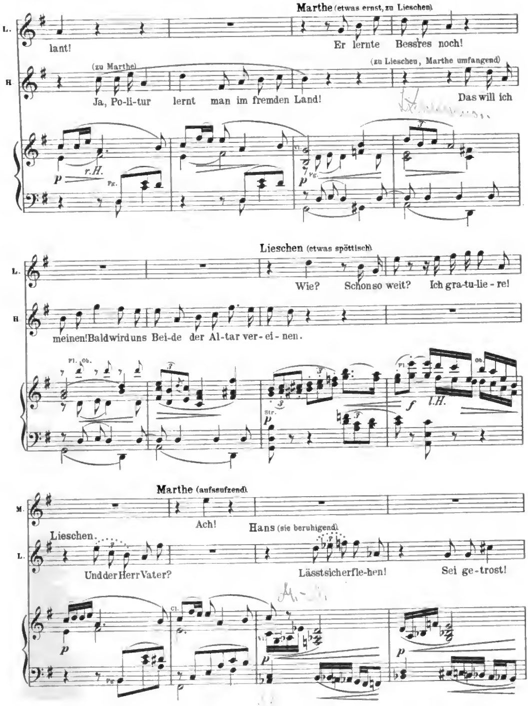

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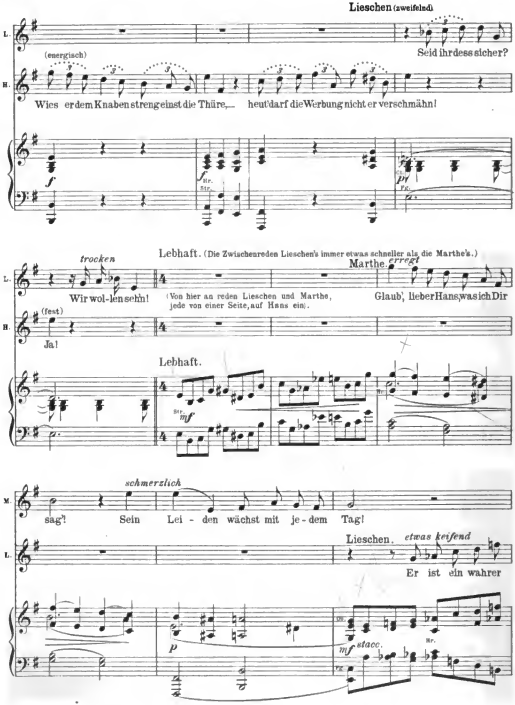

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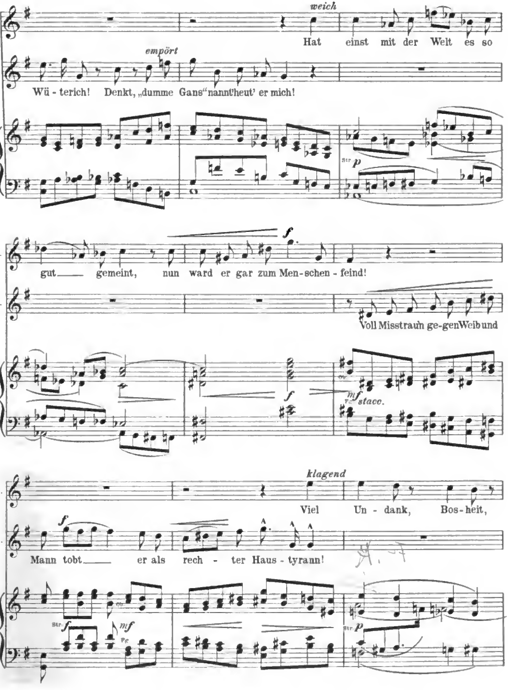

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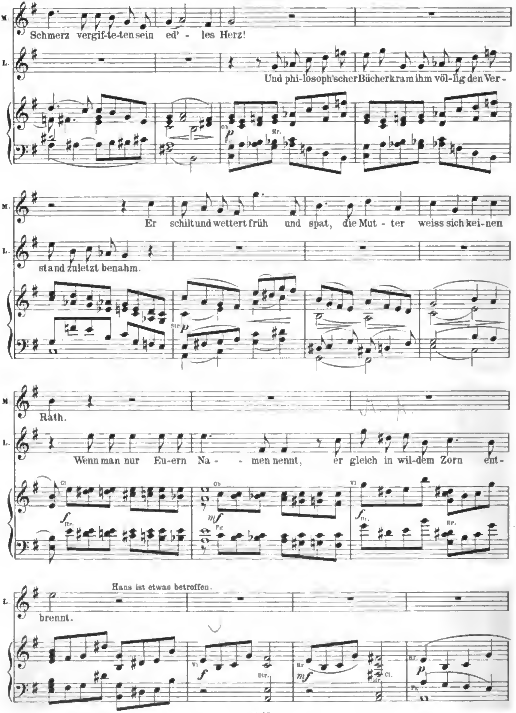
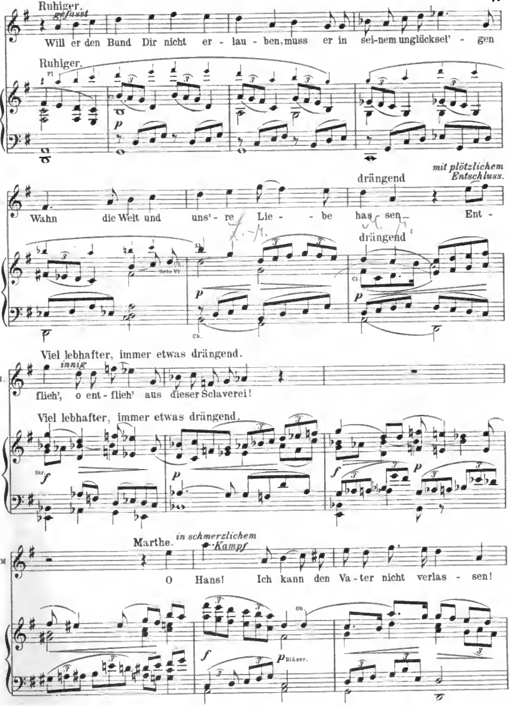

Schmerz vergif-te-ten sein ed'- les Herz!
Und phi-losoph'scher Bücherkram ihm völ-lig den Ver-
stand zuletzt benahm.
Er schilt und wettert früh und spat, die Mut-ter weiss sich kei-nen
Rath.
Wenn man nur Eu-ern Na- - men nennt, er gleich in wil-dem Zorn ent-
Hans ist etwas betroffen.
brennt.



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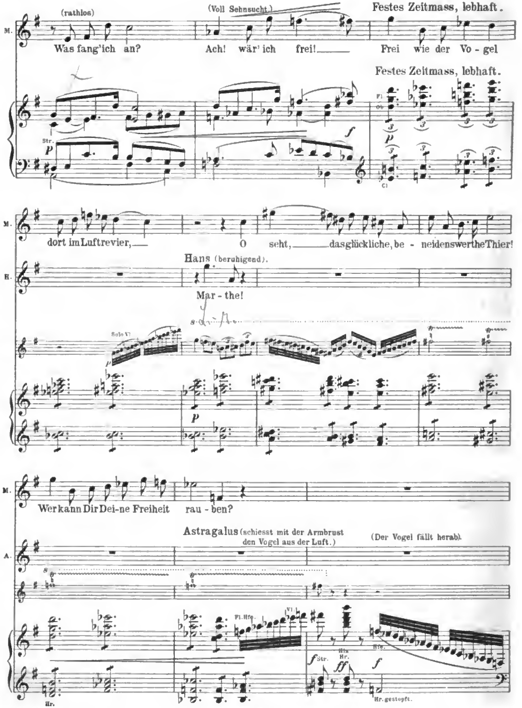

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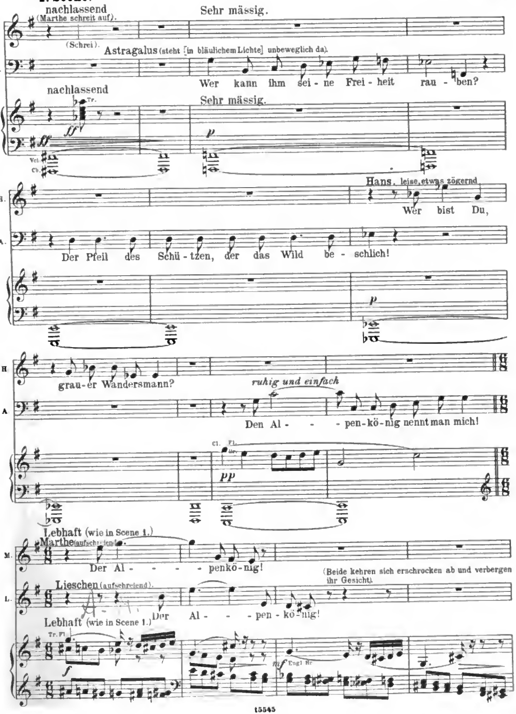
4. Scene.



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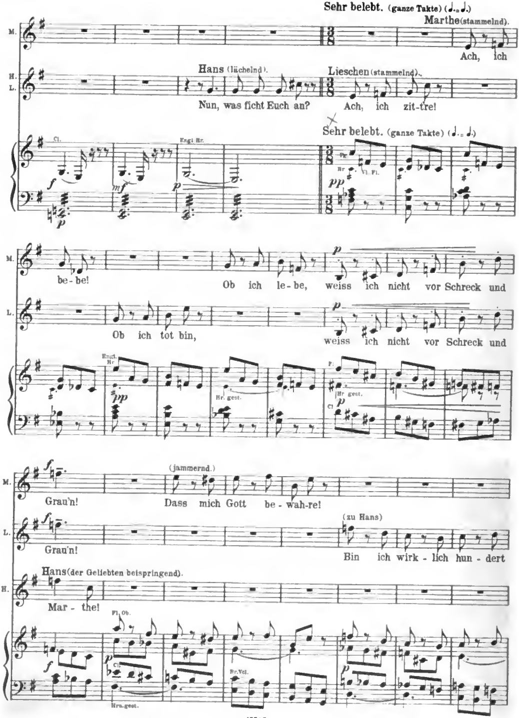

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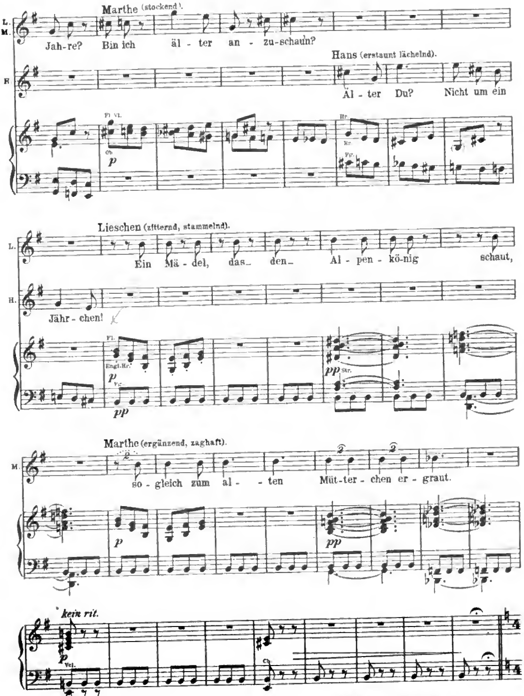

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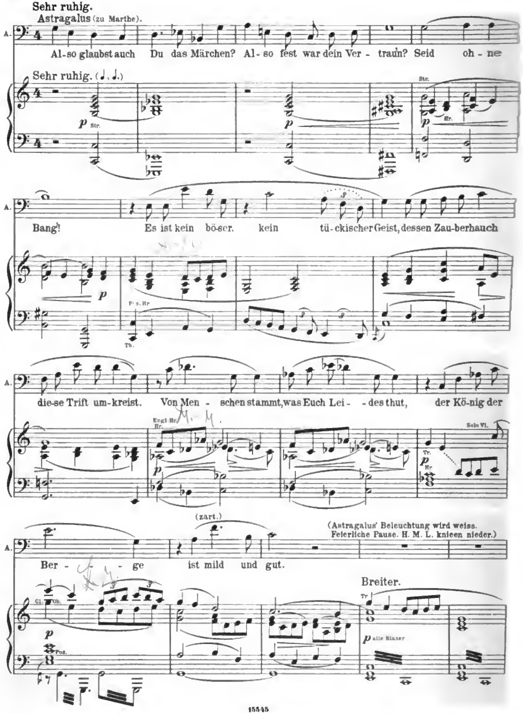

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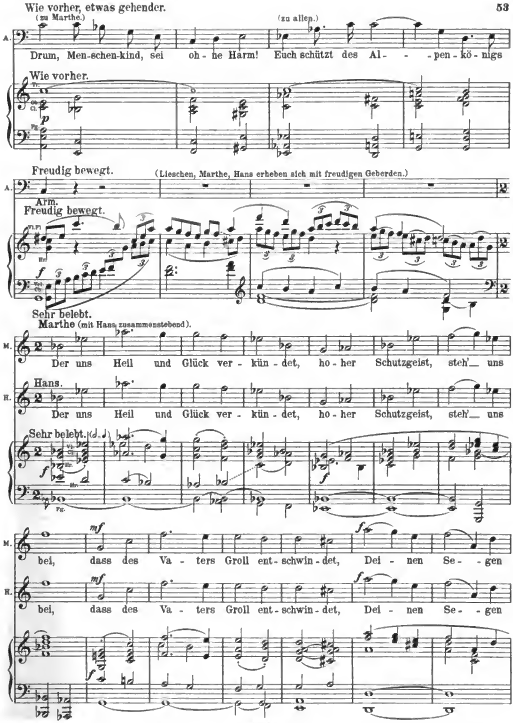

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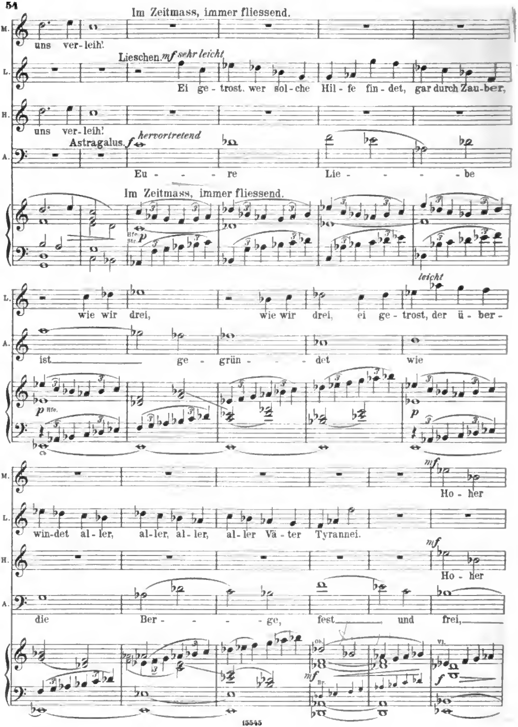

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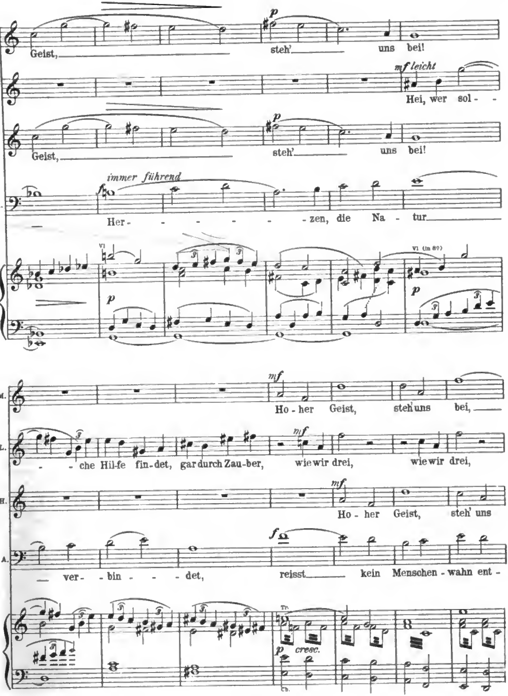

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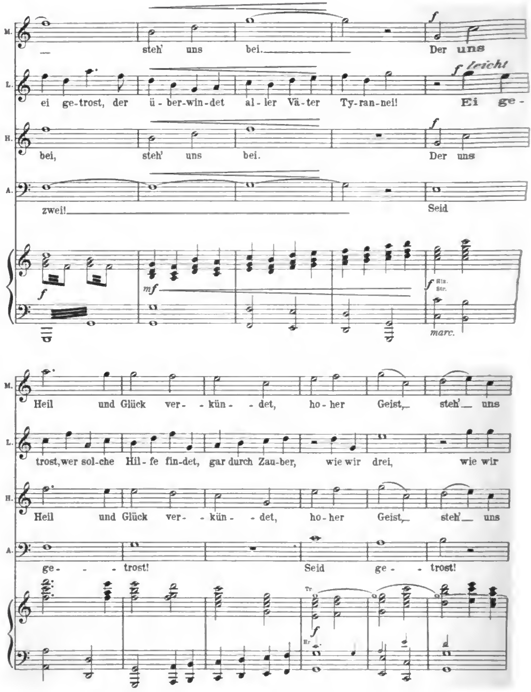

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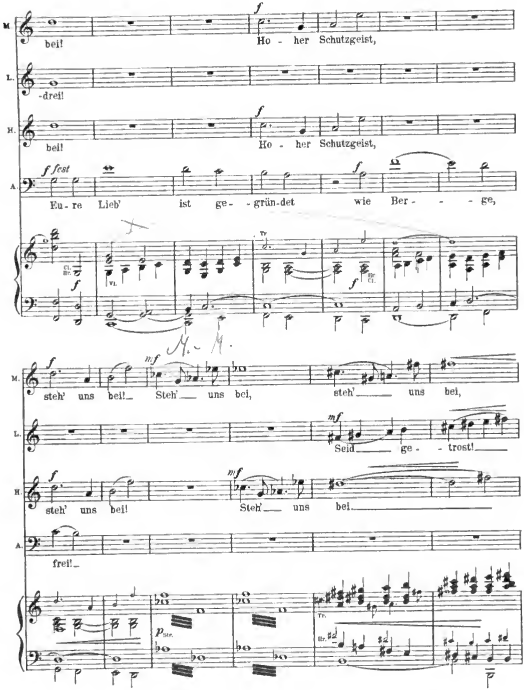

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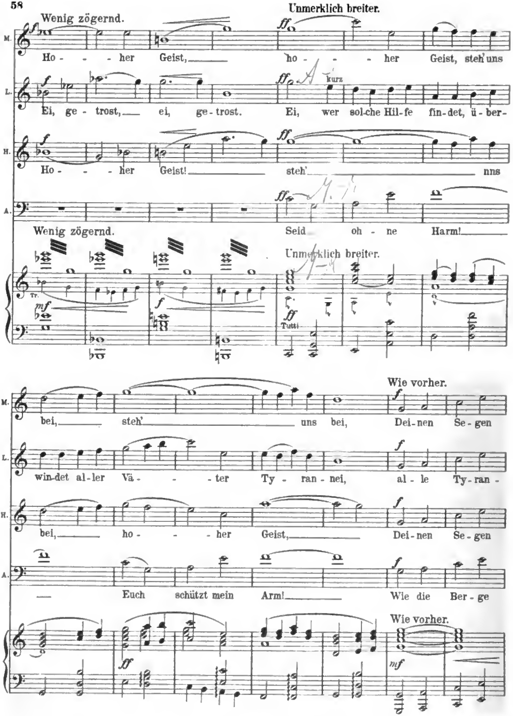

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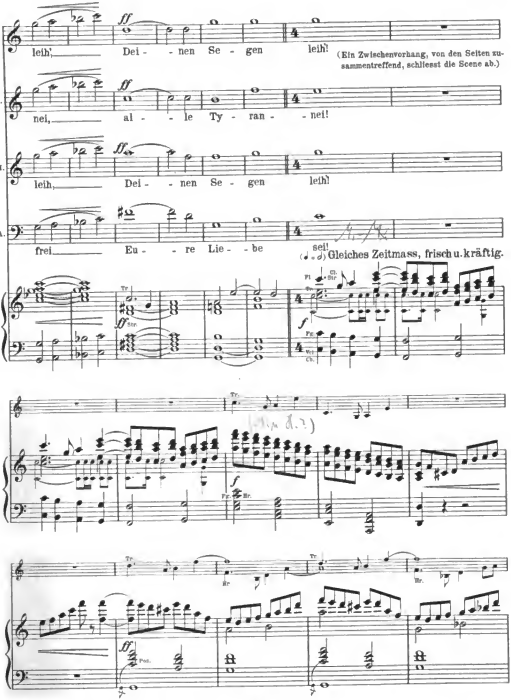

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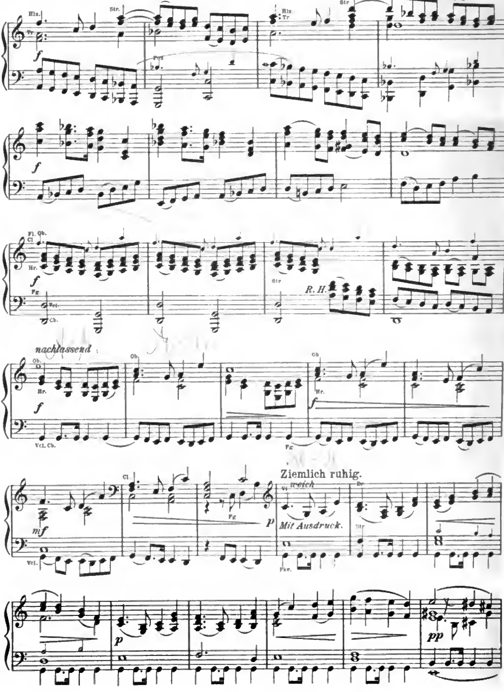

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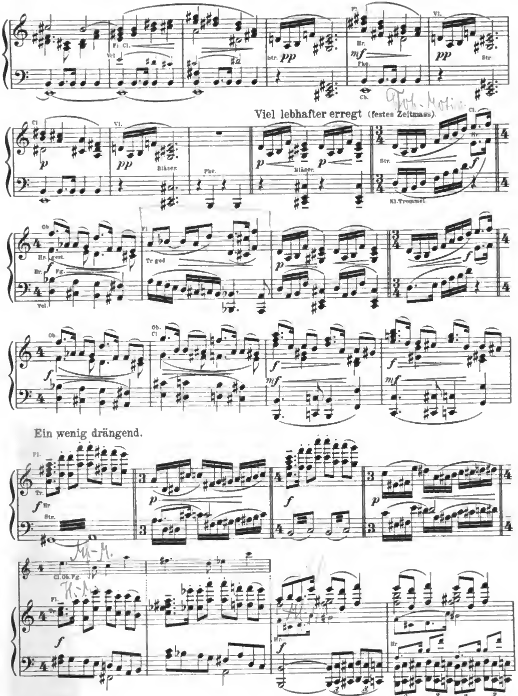

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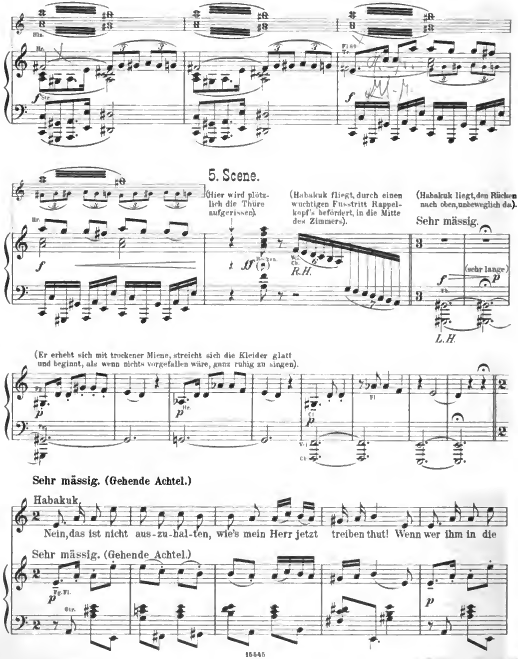
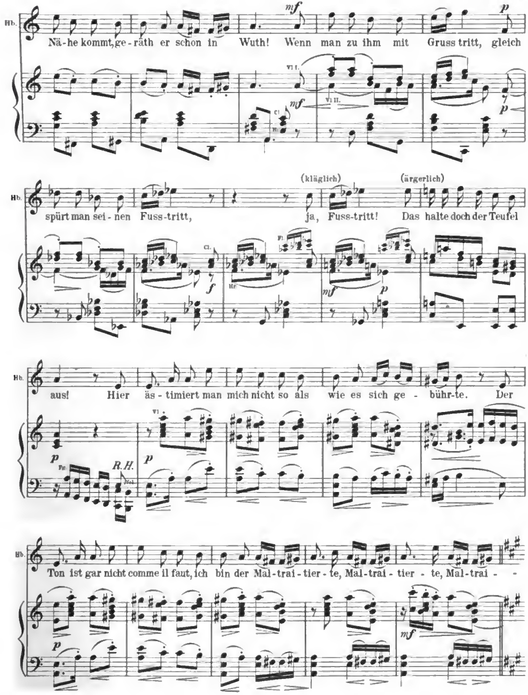
(Der Vorhang theilt sich. Die Scene zeigt den geräumigen Vorflnr im Hause Rappelkopfs. Im Prospekt der Haupteingang, dessen Glasthür zum Garten hinausführt. Rechts und links münden Thüren. An der Wand rechts Kleiderständer mit grossem Toilettenspiegel. Links ein Fenster, durch das man in den Garten sieht. Man hört durch die verschlossene Thür rechts aus dem Zimmer Rappelkopfs Tumult und Geschrei.)





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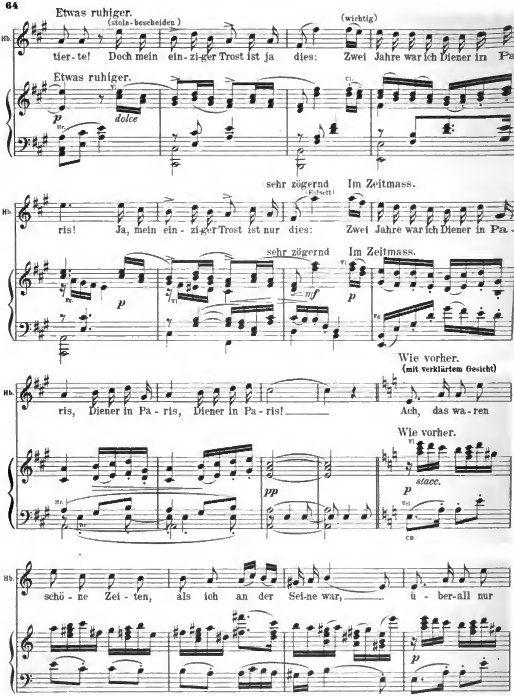

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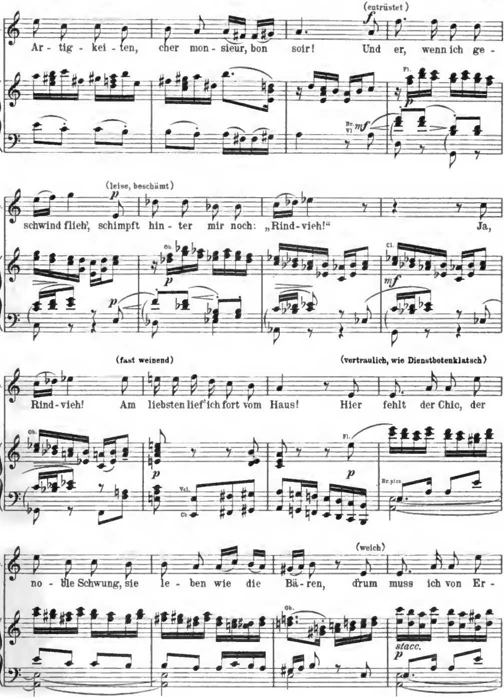

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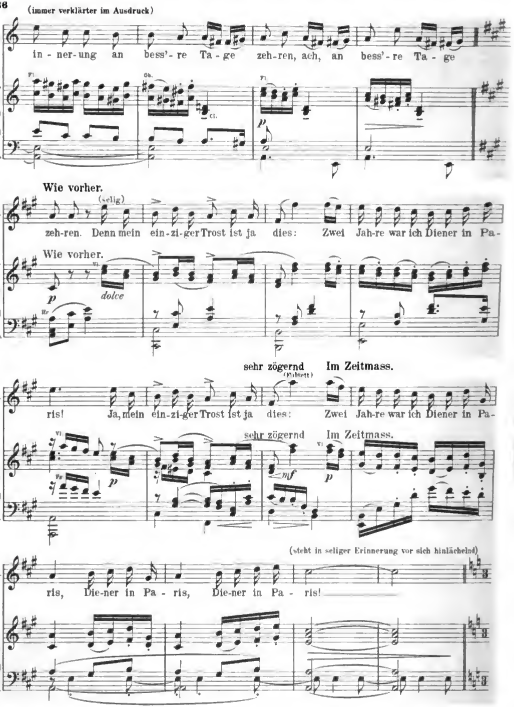
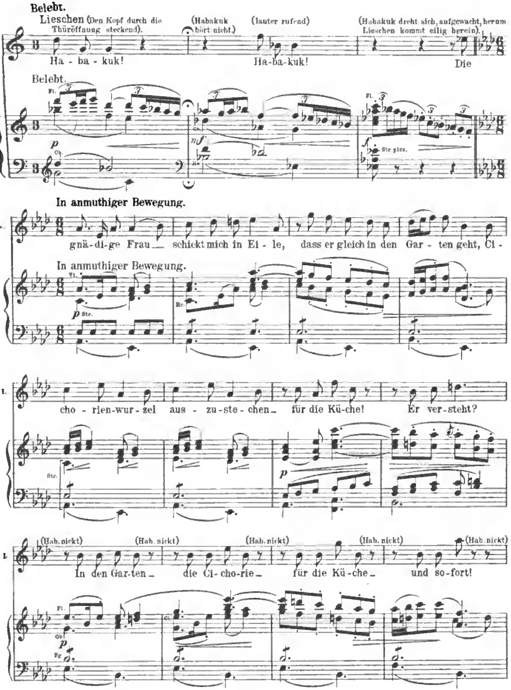

(immer verklärter im Ausdruck)
Hb
in-ner-ung an bess're Ta-ge zeh-ren, ach, an bess're Ta-ge
Fl.
Ob.
Cl.
p
Wie vorher.
(selig)
zeh-ren. Denn mein ein-zi-ger Trost ist ja dies: Zwei Jah-re war ich Diener in Pa-
Wie vorher.
dolce
sehr zögernd
Im Zeitmass.
(Falsett)
ris! Ja, mein ein-zi-ger Trost ist ja dies: Zwei Jah-re war ich Diener in Pa-
sehr zögernd
Im Zeitmass.
mf
(steht in seliger Erinnerung vor sich hinlächelnd)
ris, Die-ner in Pa-ris, Die-ner in Pa-ris!

6. Scene.



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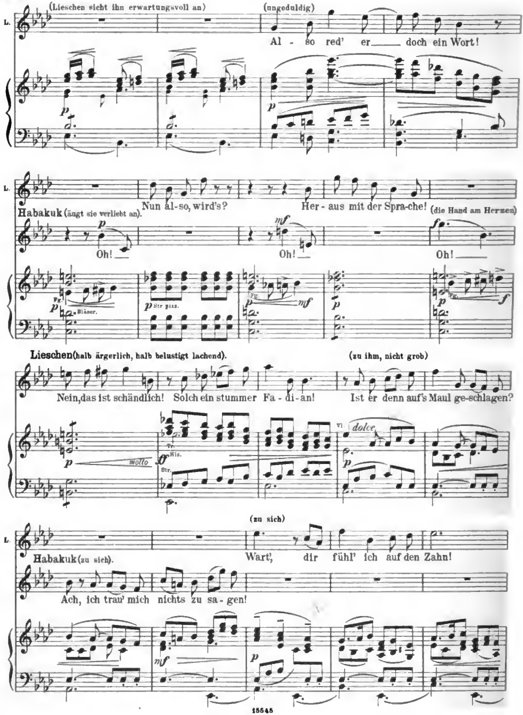

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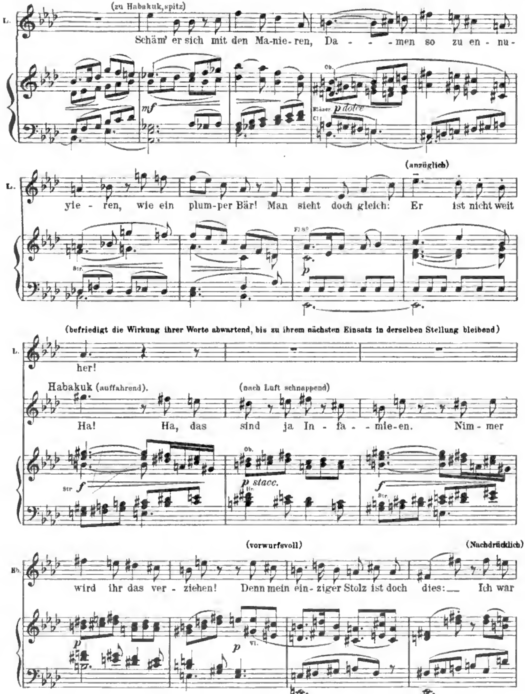

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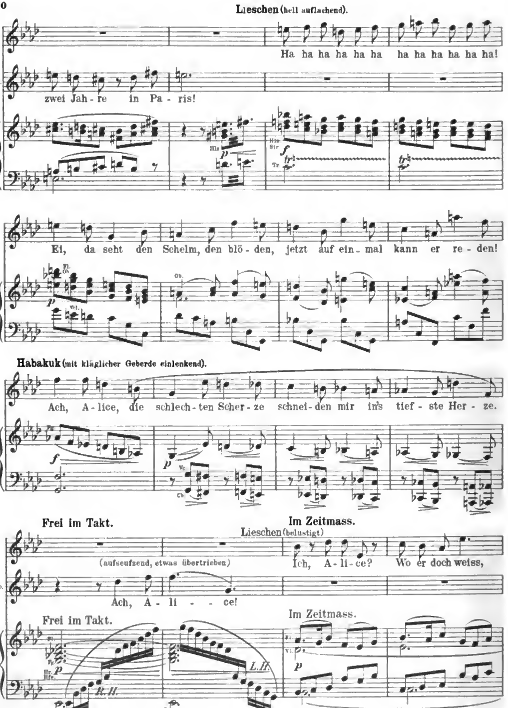

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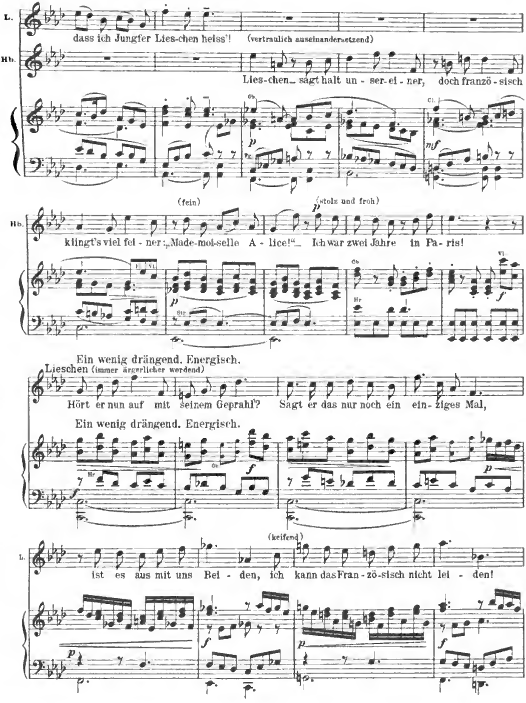
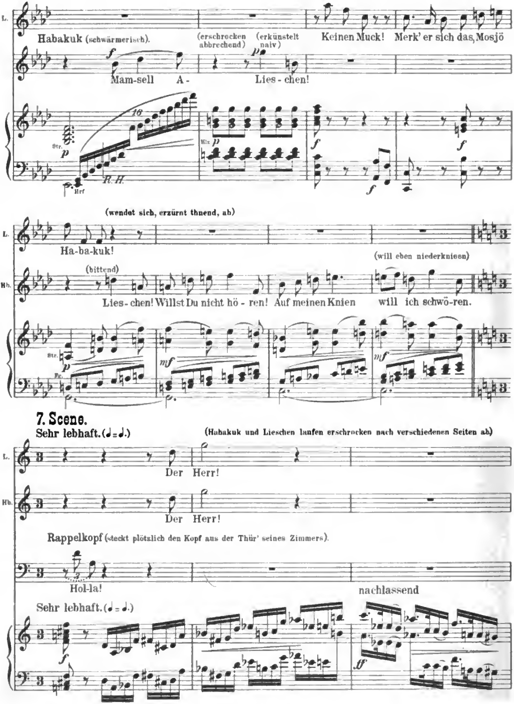

L.
dass ich Jungfer Lies-chen heiss'!
(vertraulich auseinandersetzend)
Hb.
Lies-chen sagt halt un-ser-ei-ner, doch franzö-sisch
Ob.
Cl.
p
mf
(fein)
(stolz und froh)
Hb.
klingt's viel fei-ner: „Made-moi-selle A-lice!“ Ich war zwei Jahre in Pa-ris!
p
Str
Ob
Hr
Vl
f
Ein wenig drängend. Energisch.
Lieschen (immer ärgerlicher werdend)
Hört er nun auf mit seinem Geprahl'? Sagt er das nur noch ein ein-ziges Mal,
Ein wenig drängend. Energisch.
Hr
Ob
f
p
(keifend)
L.
ist es aus mit uns Bei-den, ich kann das Fran-zö-sisch nicht lei-den!
p
f
p
f



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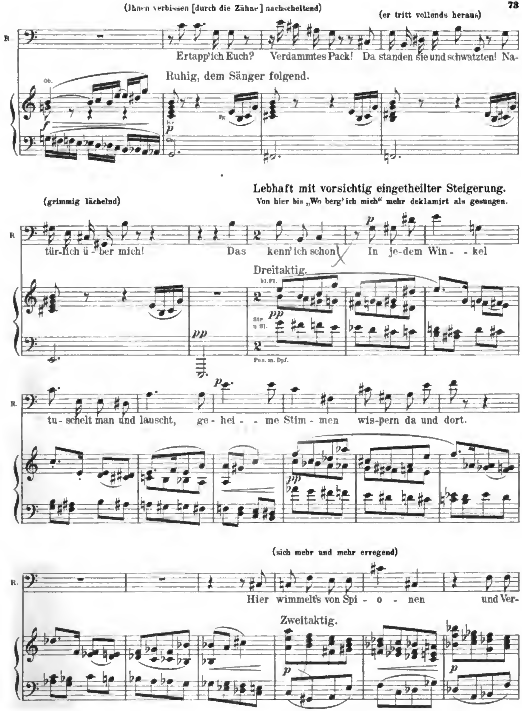

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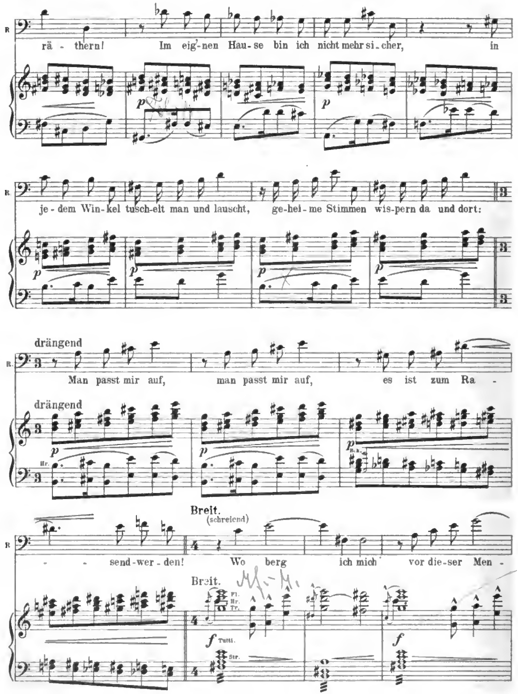

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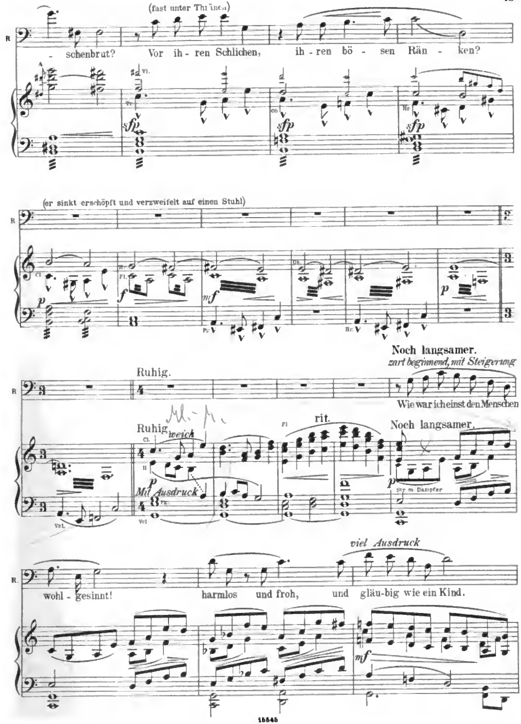

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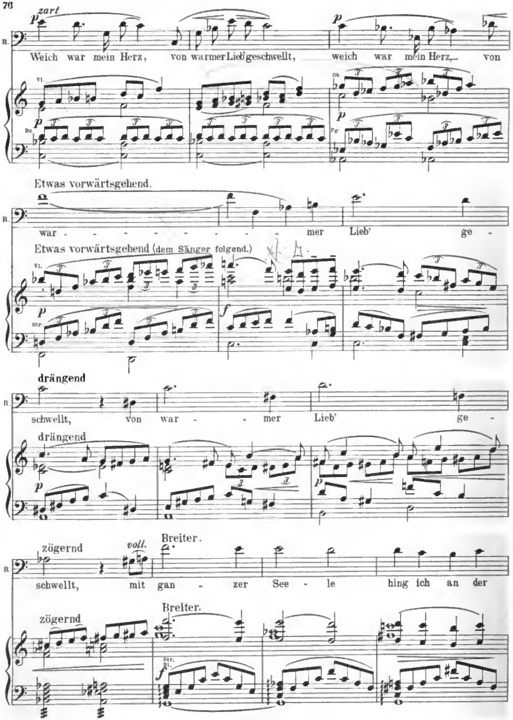

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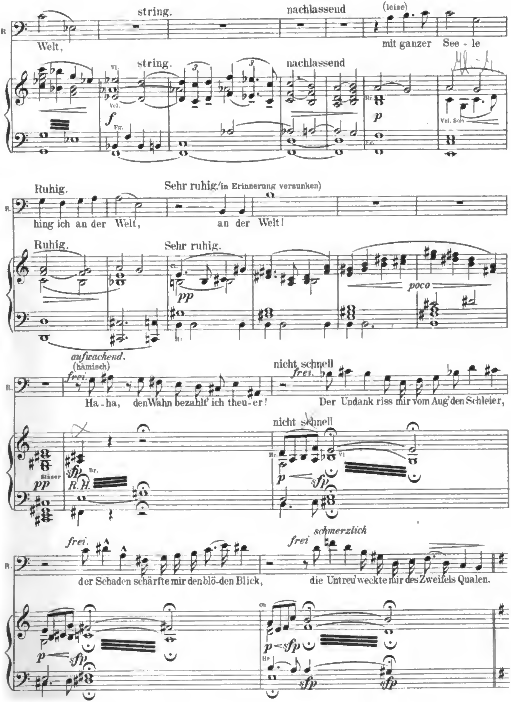

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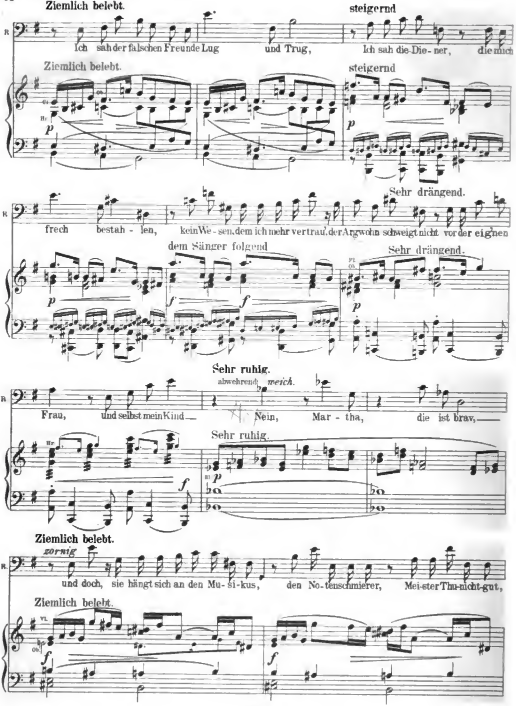
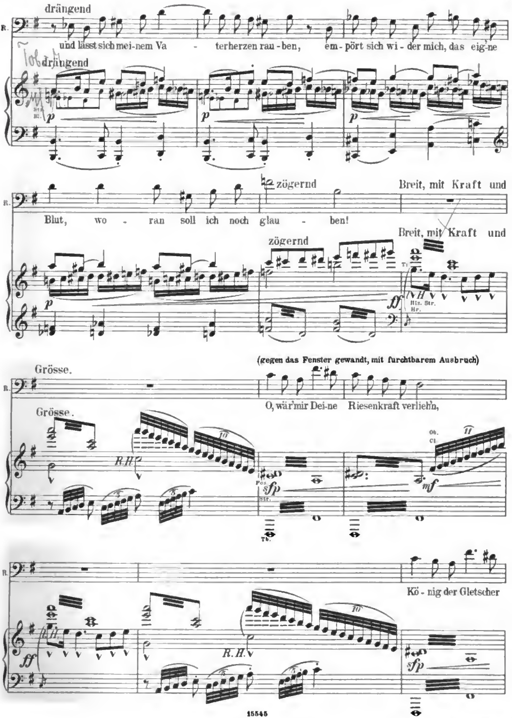

Ziemlich belebt.
steigernd
Ich sah der falschen Freunde Lug und Trug, Ich sah die Die-ner, die mich
Ziemlich belebt.
steigernd
Sehr drängend.
frech bestah-len, kein We-sen, dem ich mehr vertrau, der Argwohn schweigt nicht vor der eignen
dem Sänger folgend
Sehr drängend.
Sehr ruhig.
abwehrend; weich.
Frau, und selbst mein Kind Nein, Mar-tha, die ist brav,
Sehr ruhig.
Ziemlich belebt.
zornig
und doch, sie hängt sich an den Mu-si-kus, den No-tenschmierer, Mei-ster Thu-nicht-gut,
Ziemlich belebt.



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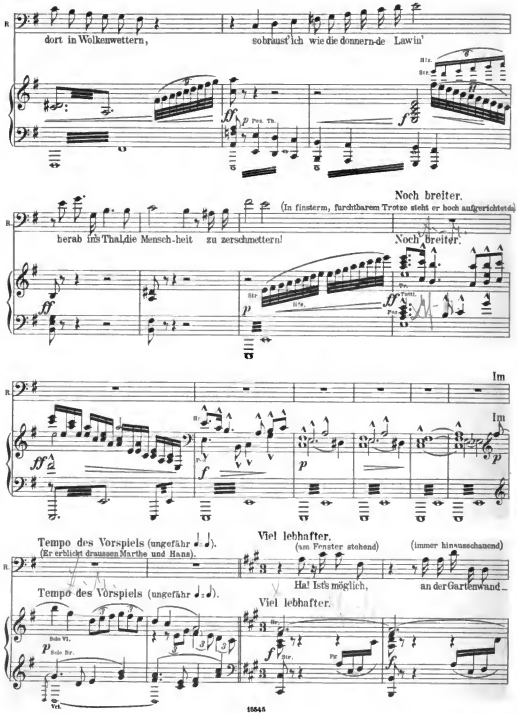

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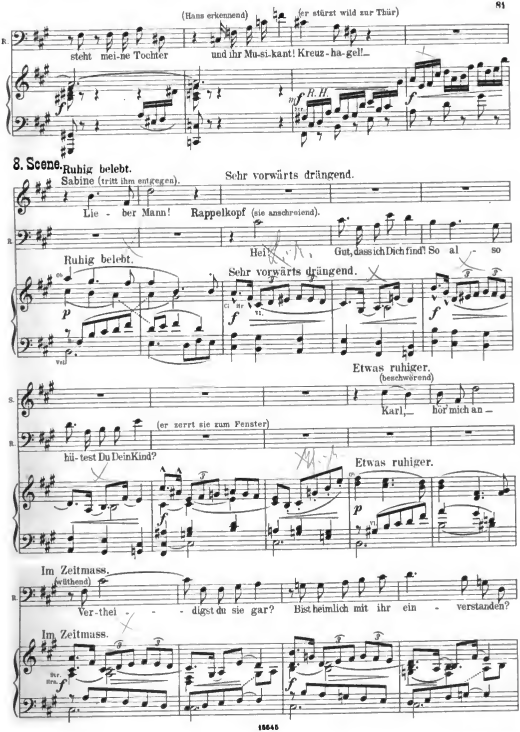

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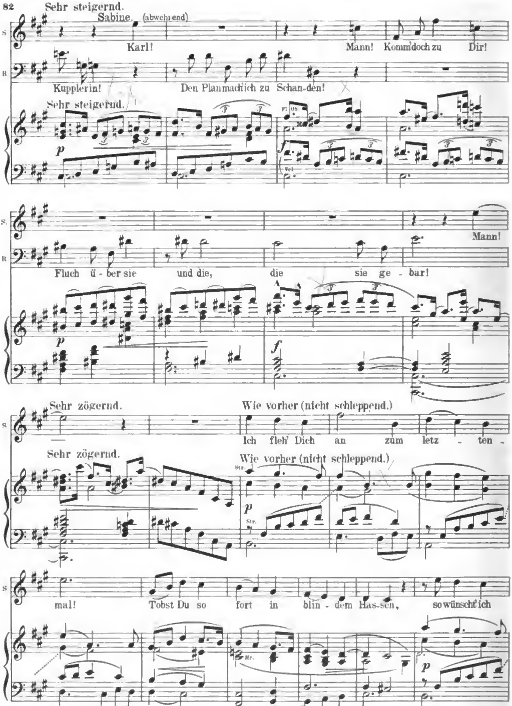

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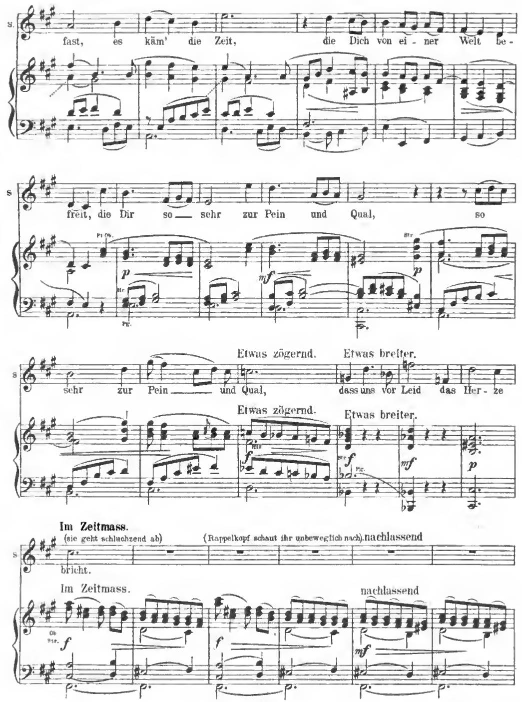

15545

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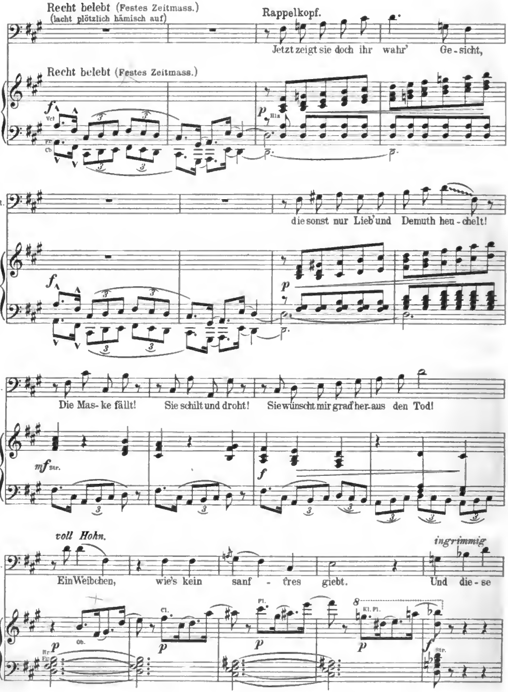
9. Scene.



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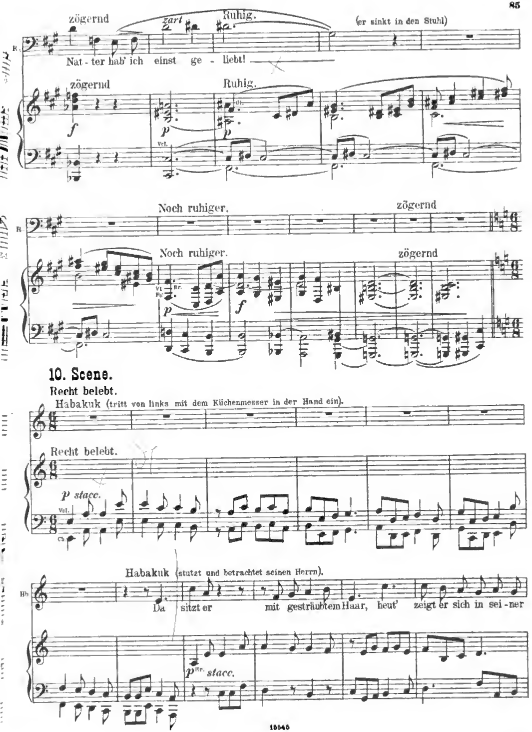

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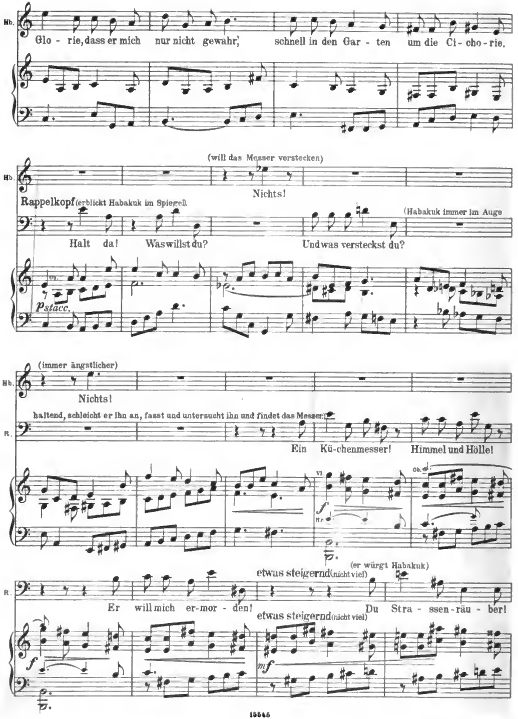

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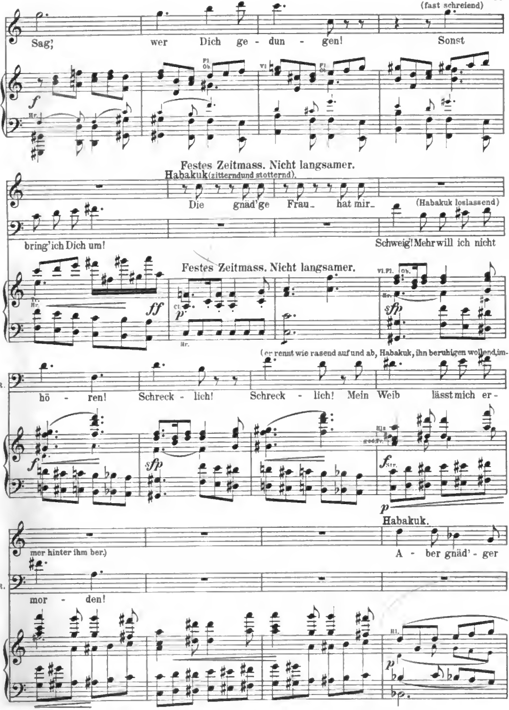
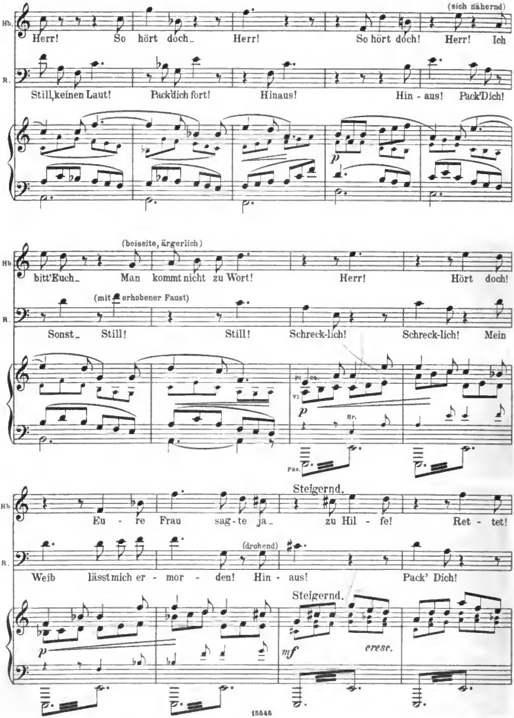

(fast schreiend)
Sag; wer Dich ge - dun - gen! Sonst
bring' ich Dich um!
Festes Zeitmass. Nicht langsamer.
Habakuk (zitternd und stotternd).
Die gnäd'ge Frau hat mir
(Habakuk loslassend)
Schweig! Mehr will ich nicht
hö - ren! Schreck - lich! Schreck - lich! Mein Weib lässt mich er -
(er rennt wie rasend auf und ab, Habakuk, ihn beruhigen wollend, immer hinter ihm her.)
mor - den!
Habakuk.
A - ber gnäd' - ger



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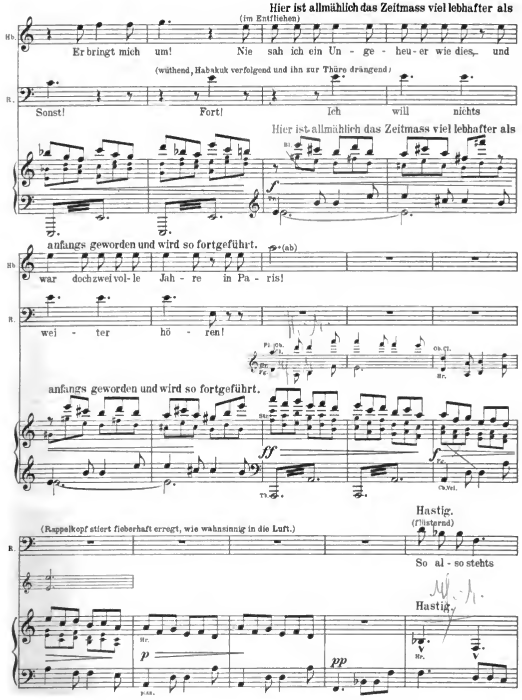

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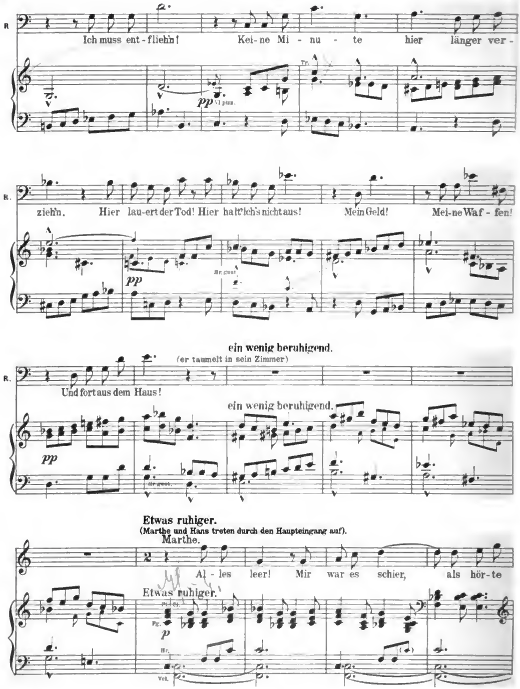

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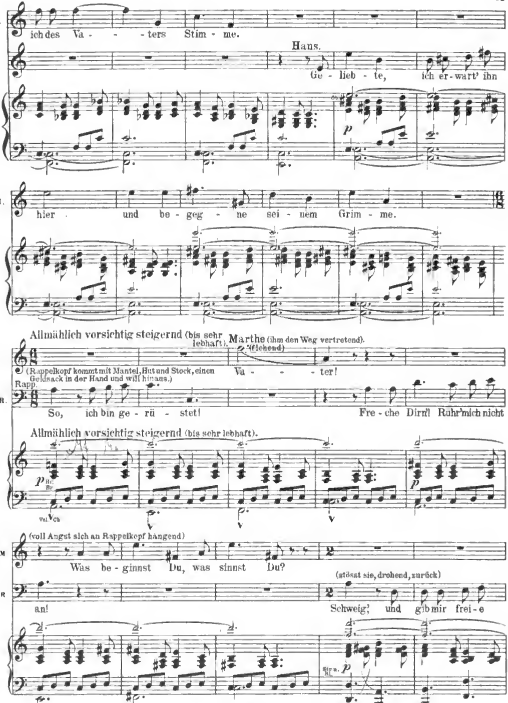

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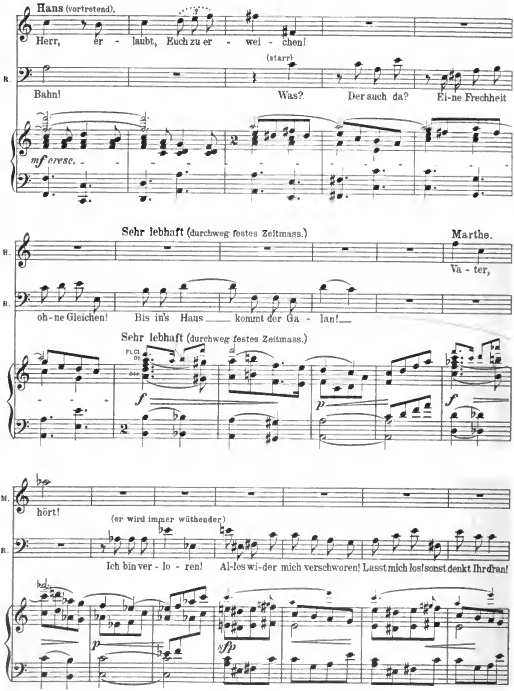

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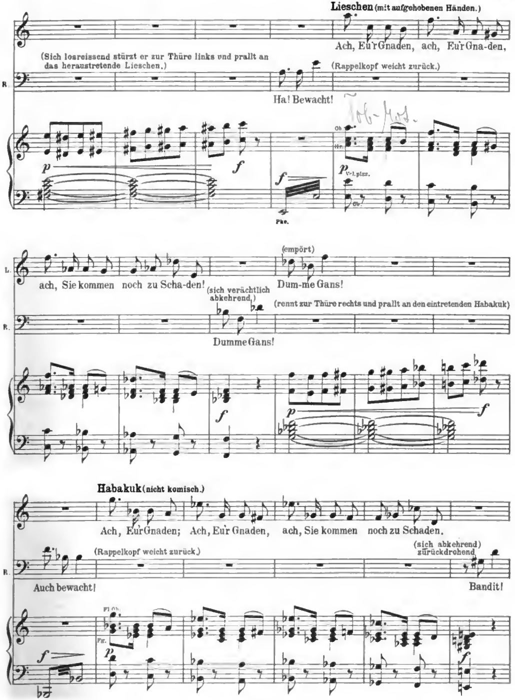

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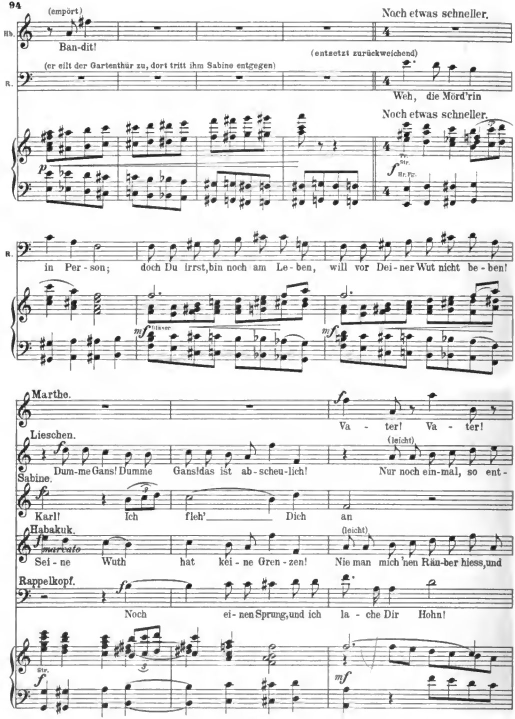

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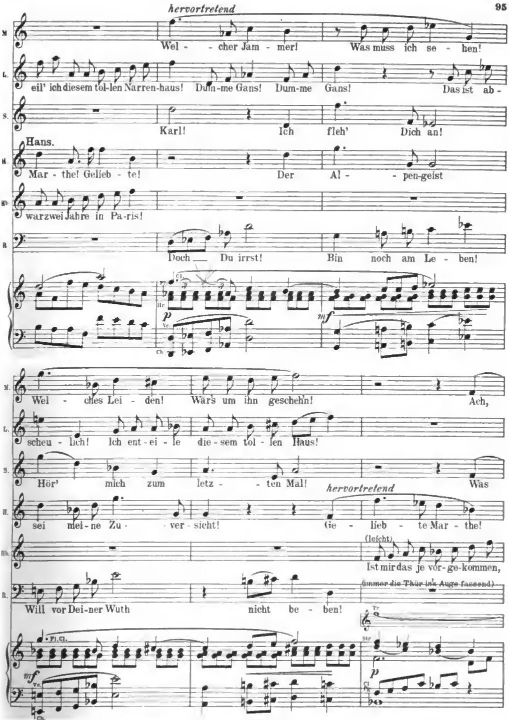

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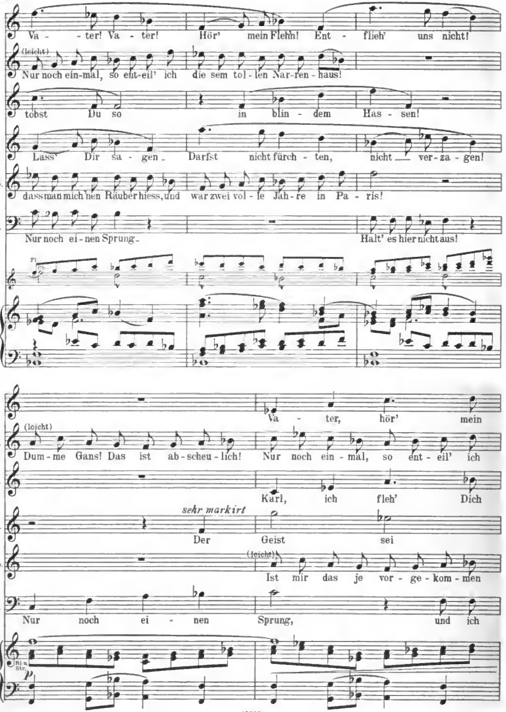

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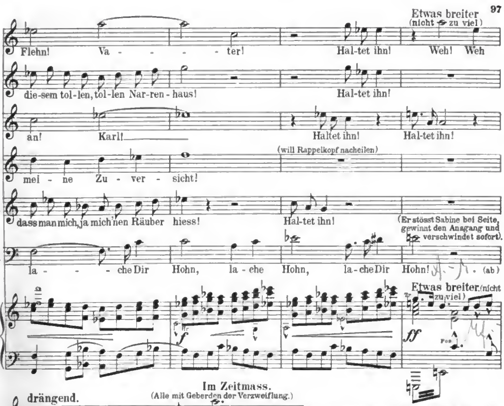
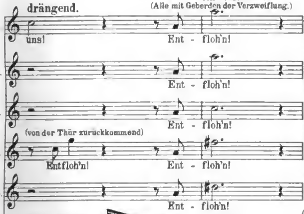
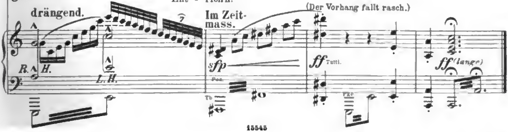




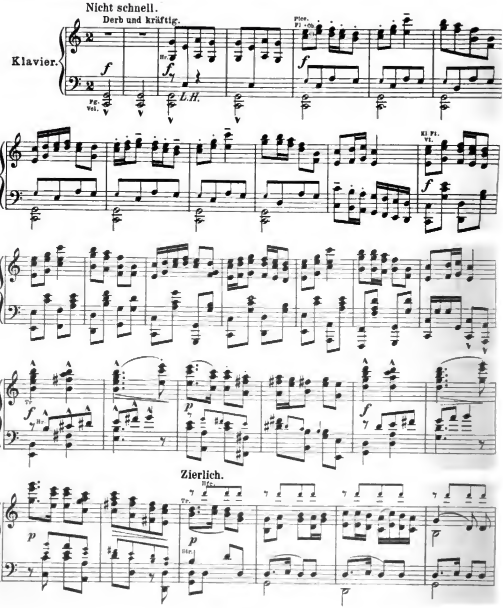
(Das Schlussarrangement ist wie folgt gedacht: Vom Auftritt Sabinen's ab muss andauernd grösste Bewegung der durch ihre musikalische Zusammengehörigkeit gekennzeichneten Gruppen herrschen. Bei Marthe's erstem Einsatz „Welcher Jammer“ sammeln sich am Haupteingang 5-6 Dienstboten in charakteristischen Costümen und Masken. (Koch, Gärtner, Stubenmädchen, Stallmagd, Kutscher etc.) Sie kommen mit lebhaften Geberden, durch den Lärm herbeigeführt, und drängen sich am Eingang, neugierig in's Zimmer lugend. Beim vierten „Nur noch einen Sprung“ beginnt Rappelkopf sich langsam zur Thüre zurückzuziehen. Bei seinen letzten Worten will er durch die Hauptthüre abstürzen und wirft die dort stehenden über den Haufen. Gärtner und Koch purzeln nach verschiedenen Seiten zur Erde (nicht auf der Scene), die Andern laufen kreischend davon. Im fünftletzten Takt macht Hans Miene, Rappelkopf nachzustürzen, um ihn zurückzuhalten. Rappelkopf bemerkt Hans' Absicht, dreht sich rasch um, legt (schon ausserhalb der Thüre stehend) einen Revolver sekundenlang auf Hans an. Hans weicht zurück und Rappelkopf verschwindet.)



Zweiter Akt.

Vorspiel.

Motto: Morgen ist St. Kilian.



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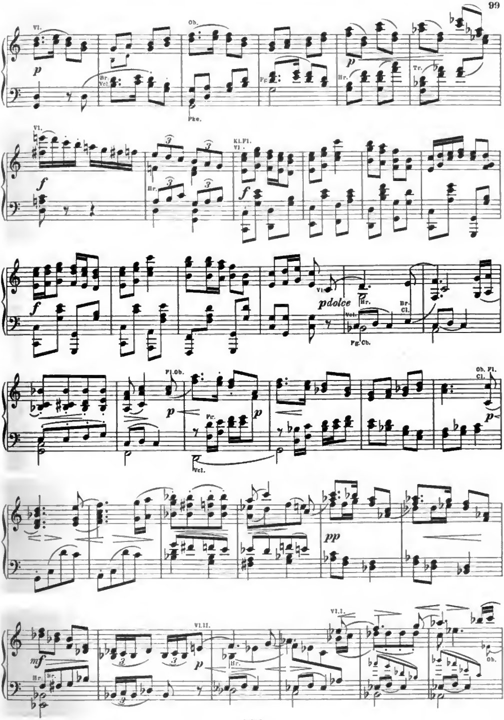

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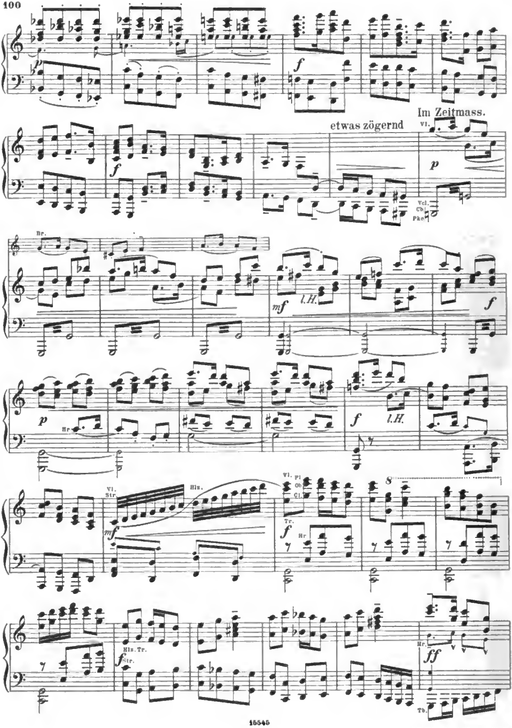

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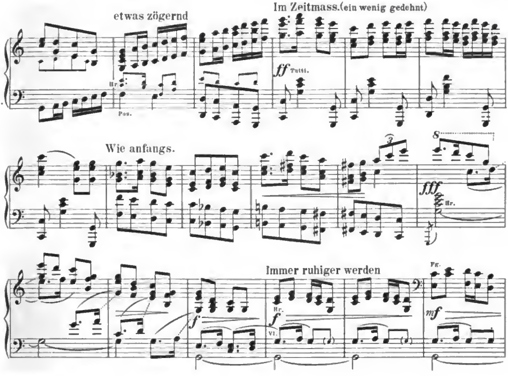
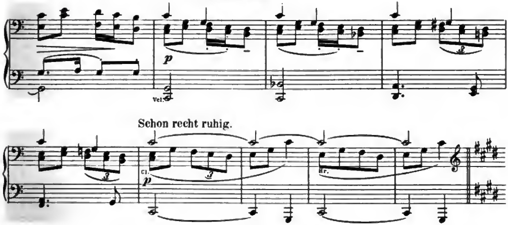
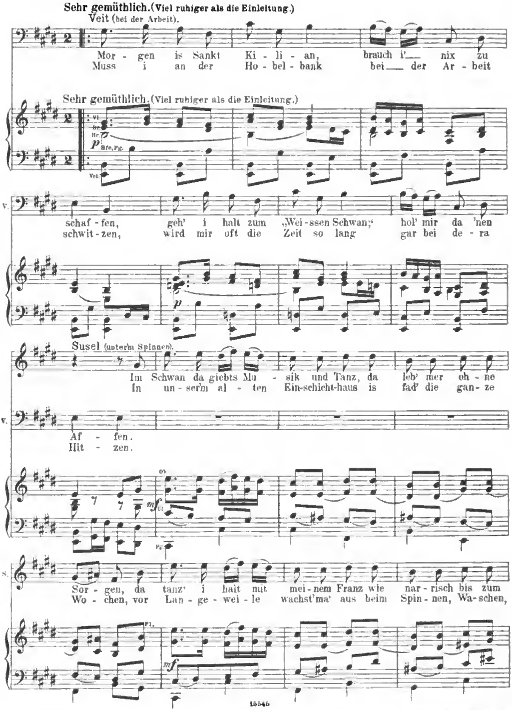


Der Vorhang geht auf.

(Ein einsames kleines Haus an der Berglehne. Im Hintergrunde ragen die Berggletscher auf. Im Vordergrunde der Hof des Häuschens, in dessen Mitte ein Tannenbaum wächst. Veit, der Tischler an der Hobelbank, rechts vorne, seine Tochter mit dem Spinnrocken, links vorne (nahe am Hofeingang) die Mutter Katharine, im Mittelgrund am Waschtroge, dazwischen treibt sich der kleine Toni mit seiner Spieltrommel herum).



1. Scene.



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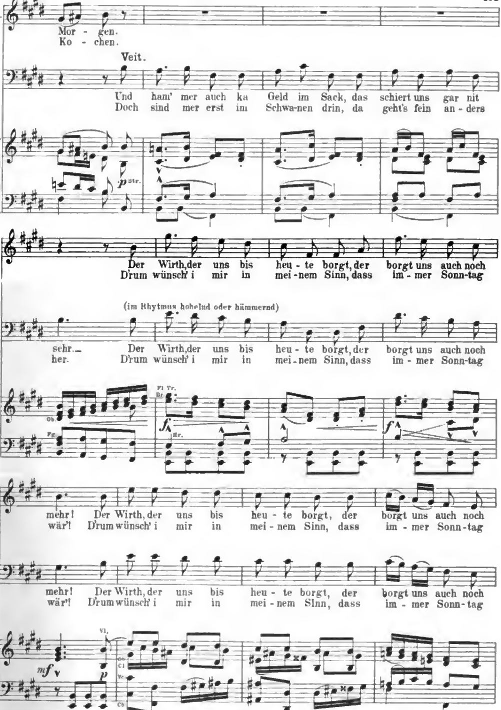

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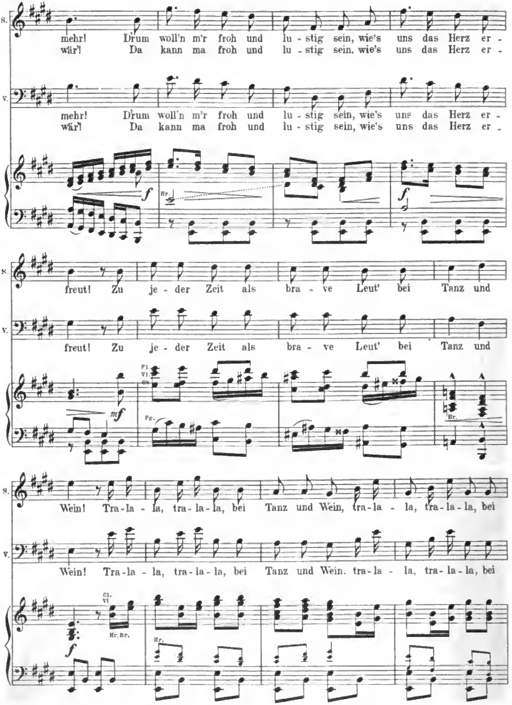

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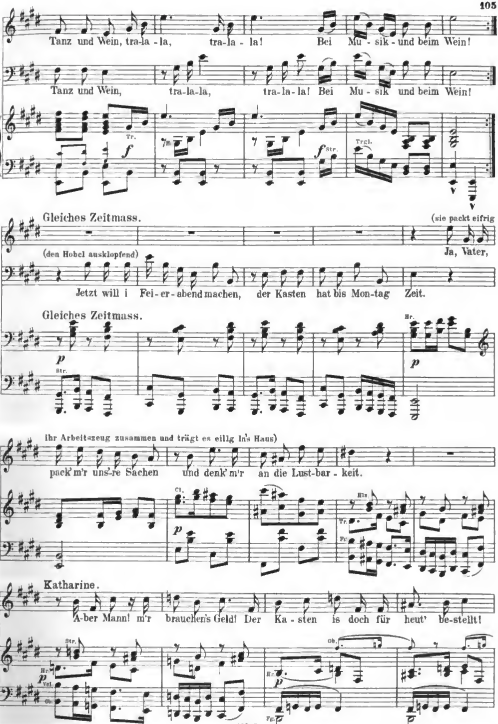

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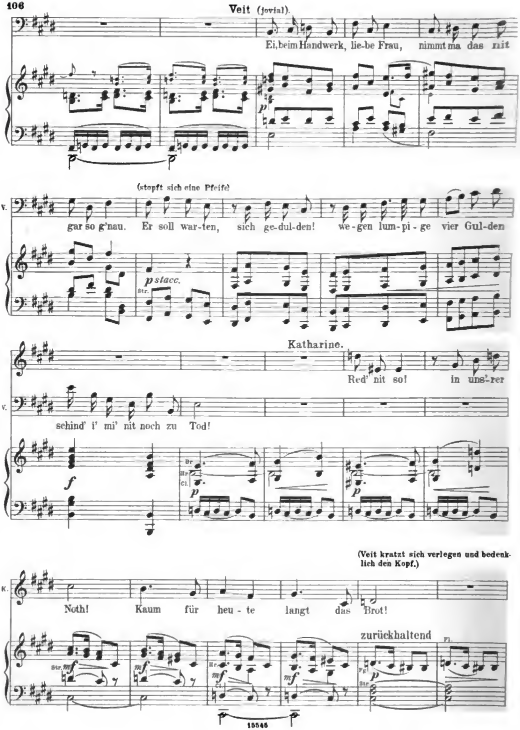

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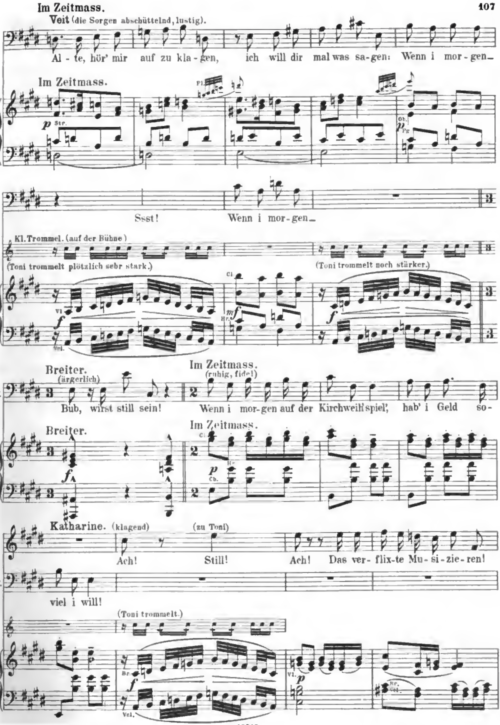

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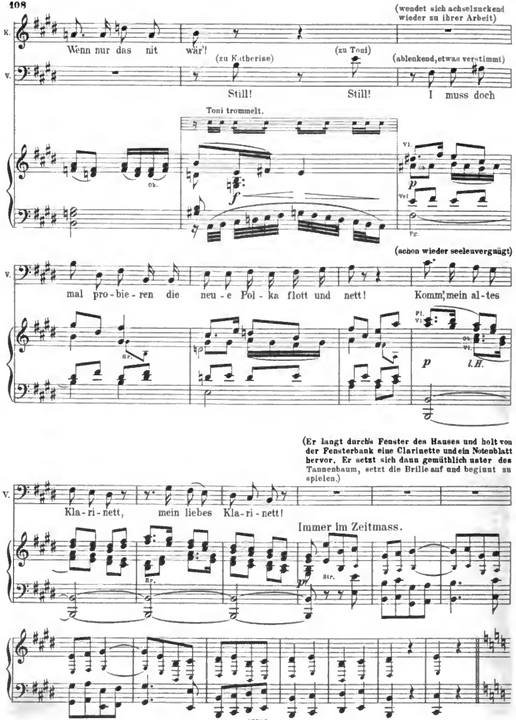

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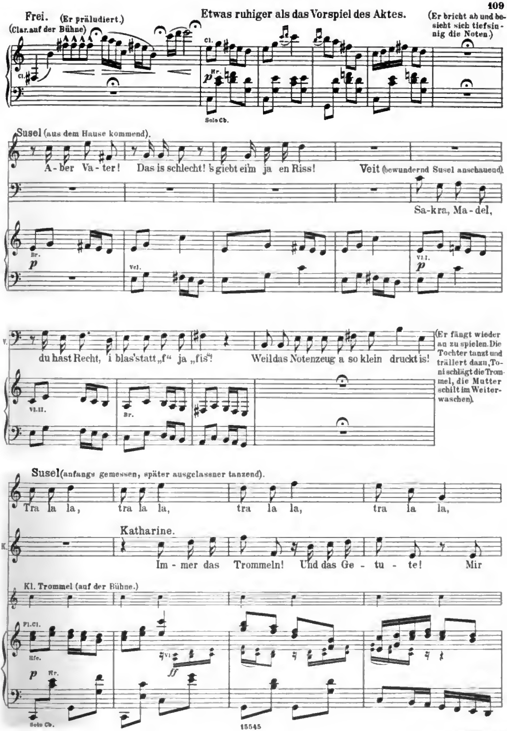

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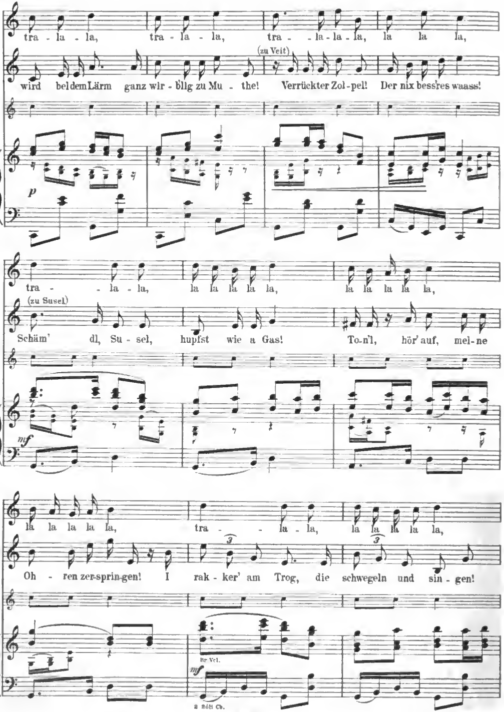

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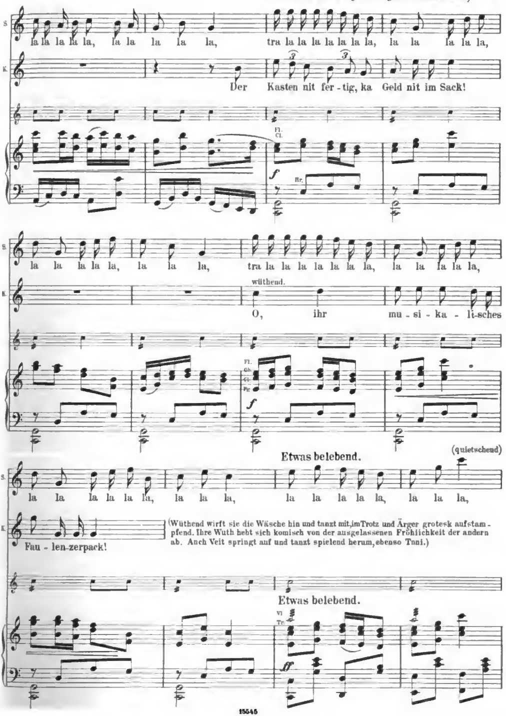

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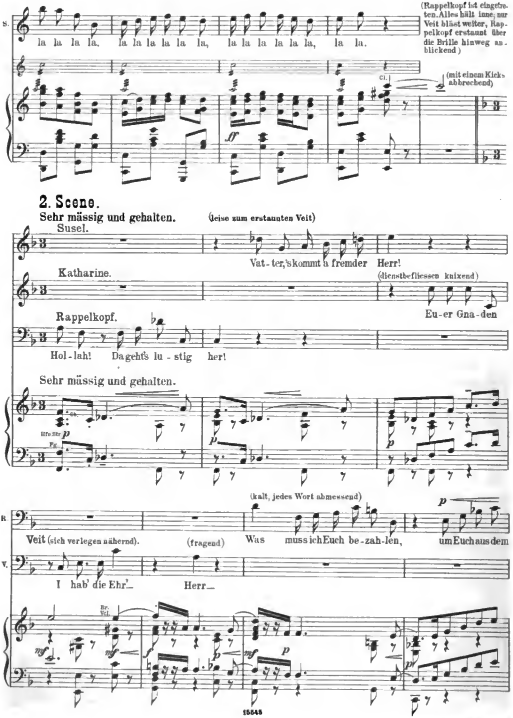
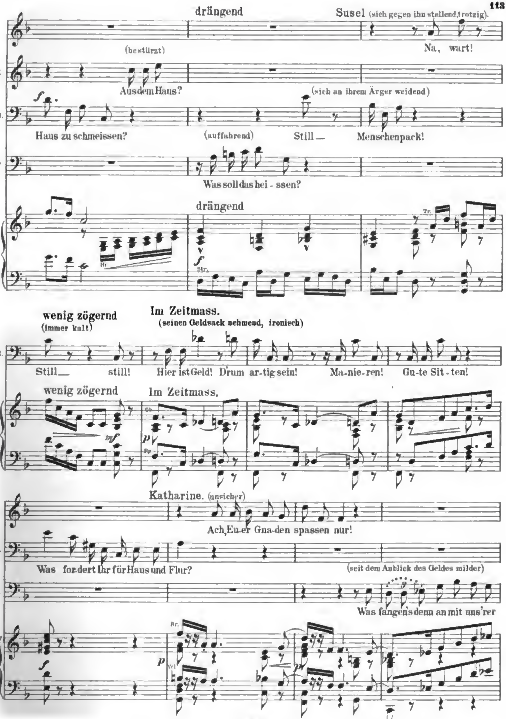

S.
la la la la, la la la la la la, la la la la la la, la la.
(Rappelkopf ist eingetreten. Alles hält inne; nur Veit bläst weiter, Rappelkopf erstaunt über die Brille hinweg anblickend)
Cl.
(mit einem Kicks abbrechend)
ff
2. Scene.
Sehr mässig und gehalten.
(leise zum erstaunten Veit)
Susel.
Vat-ter,'s kommt a fremder Herr!
Katharine.
(dienstbeflissen knixend)
Eu-er Gna-den
Rappelkopf.
Hol-lah! Da geht's lu-stig her!
Sehr mässig und gehalten.
R
Veit (sich verlegen nähernd).
(fragend)
(kalt, jedes Wort abmessend)
Was muss ich Euch be-zah-len, um Euch aus dem
V.
I hab' die Ehr'_ Herr_
Br. Vcl.
mf
p



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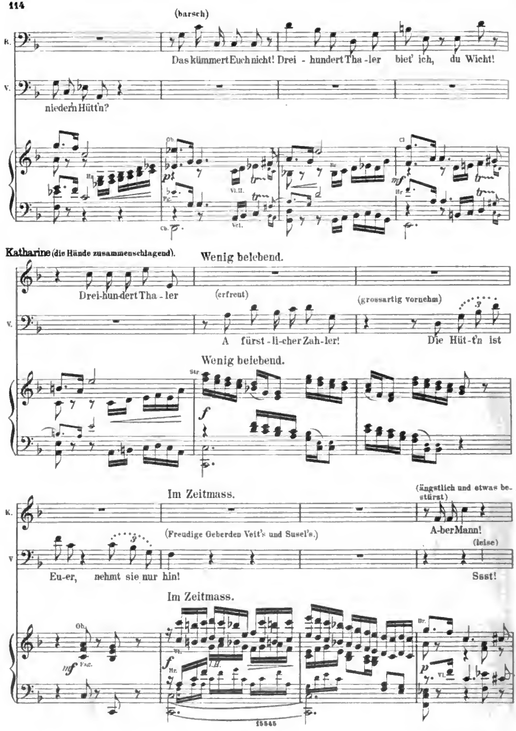

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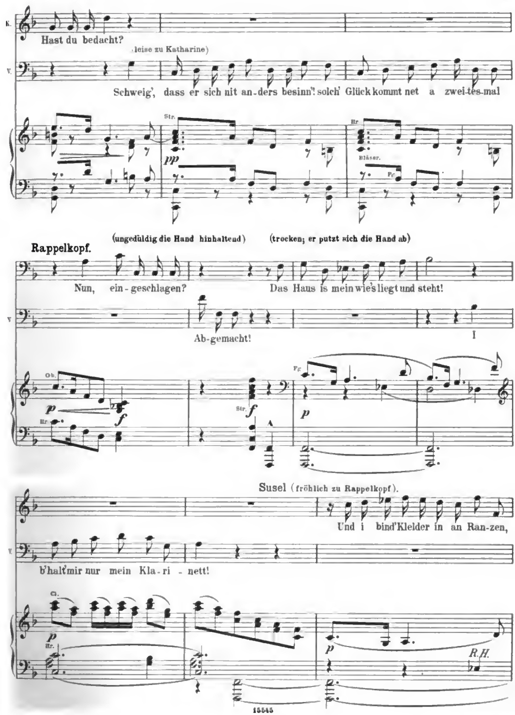

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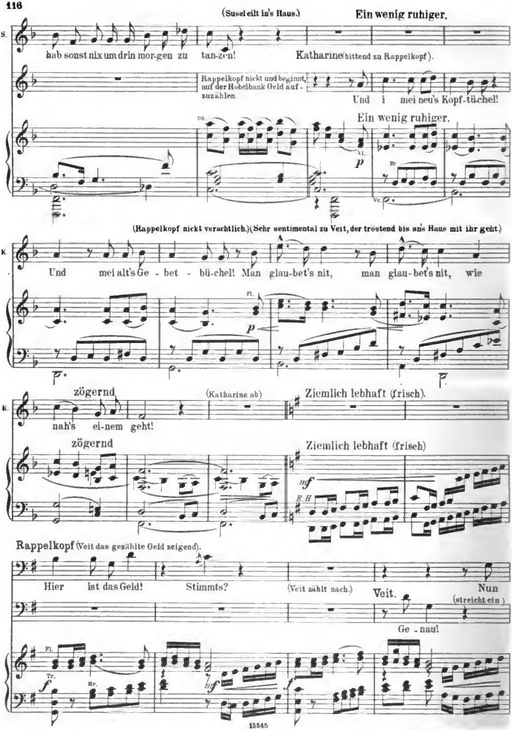

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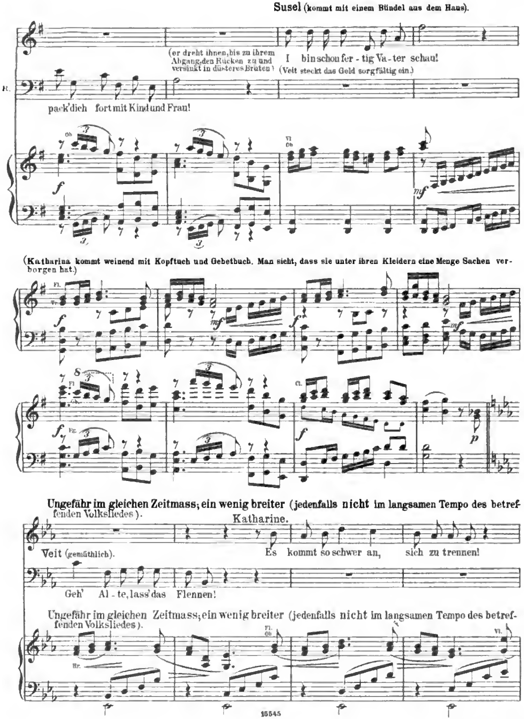

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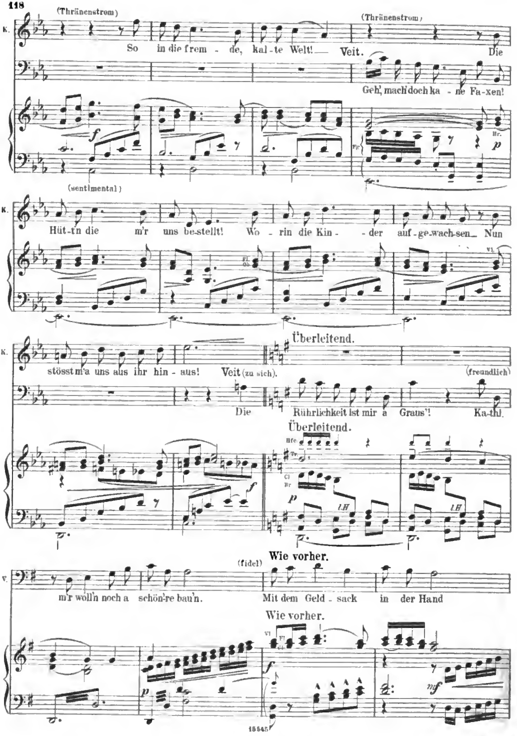

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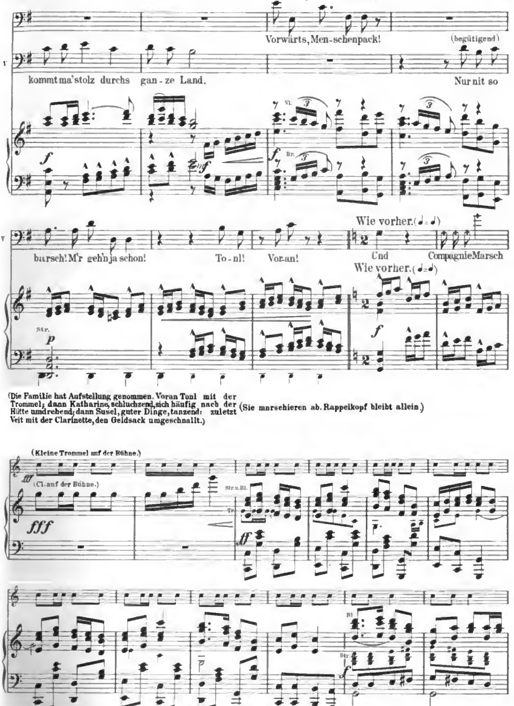

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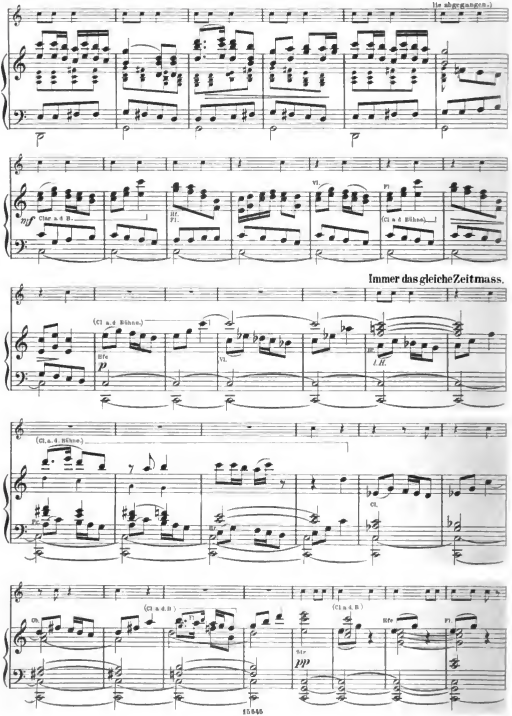

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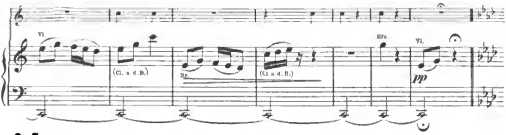
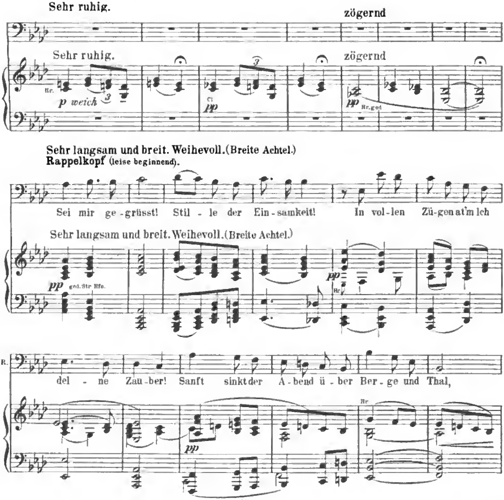


3. Scene.

(Rappelkopf, allein zurückgeblieben, hat sich auf einen Baumstumpf gesetzt und lauscht wie geistesabwesend in den niedersinkenden Abend, zu den ragenden Gletschern emporschauend. Tiefe Stille.)



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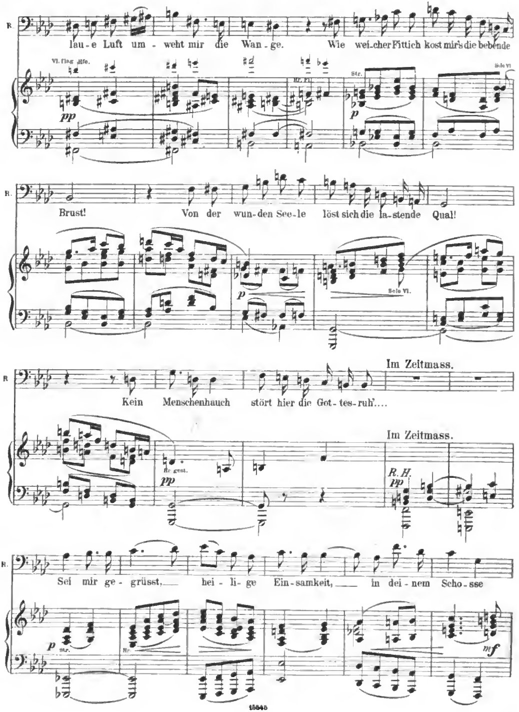

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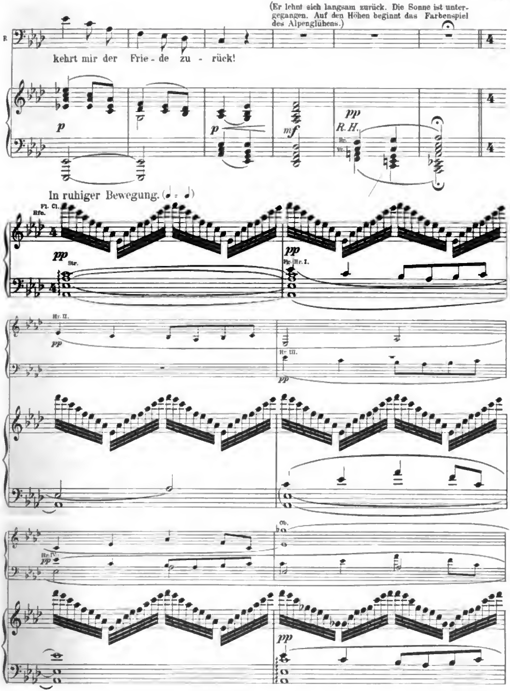

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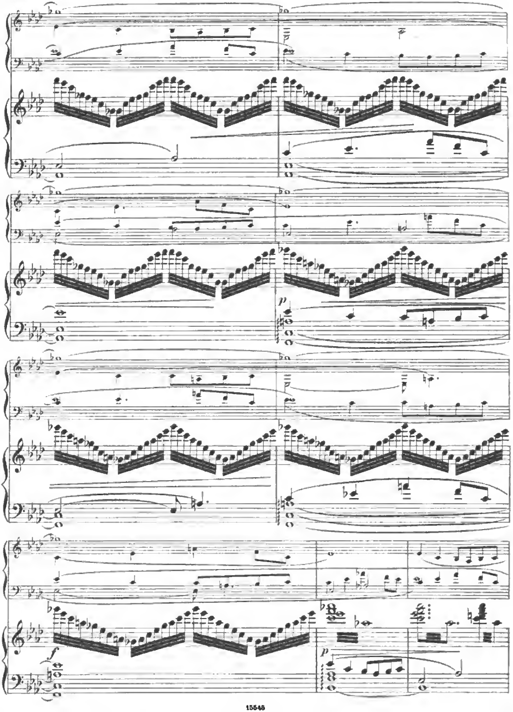

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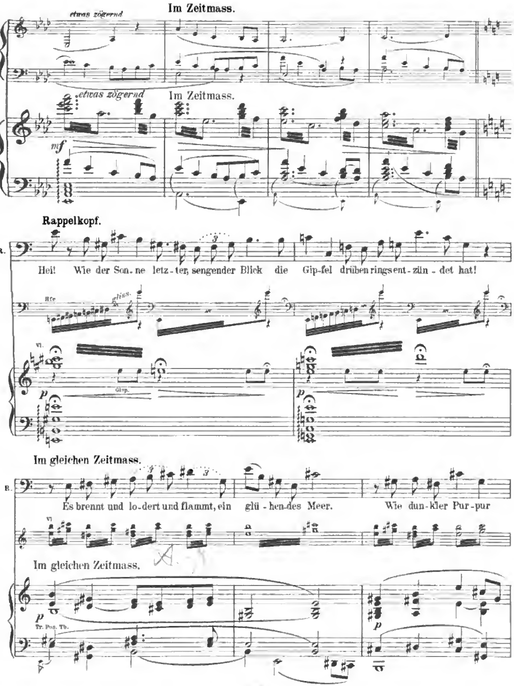

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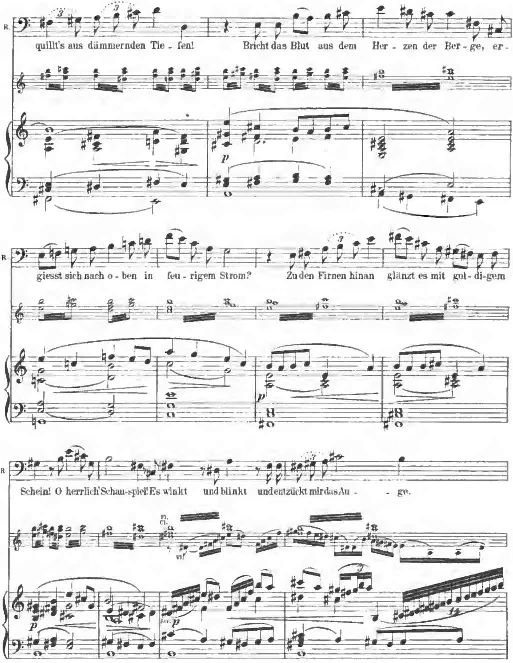

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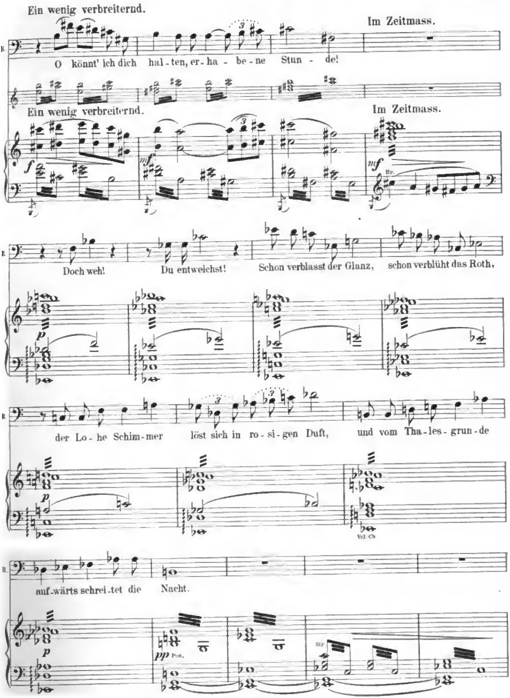

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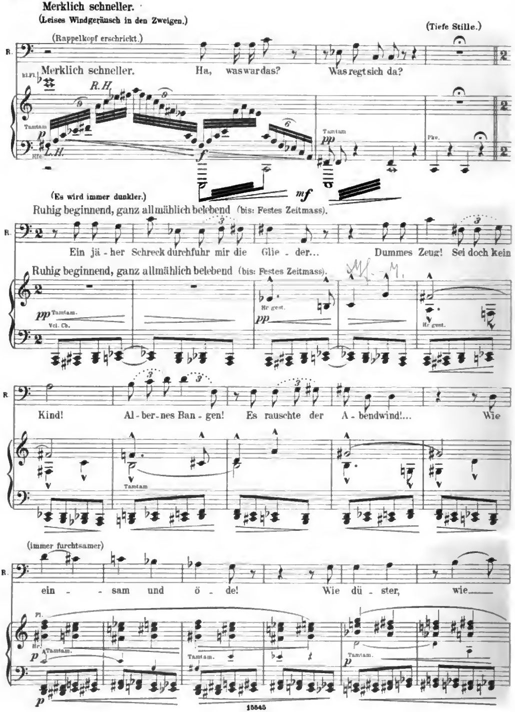

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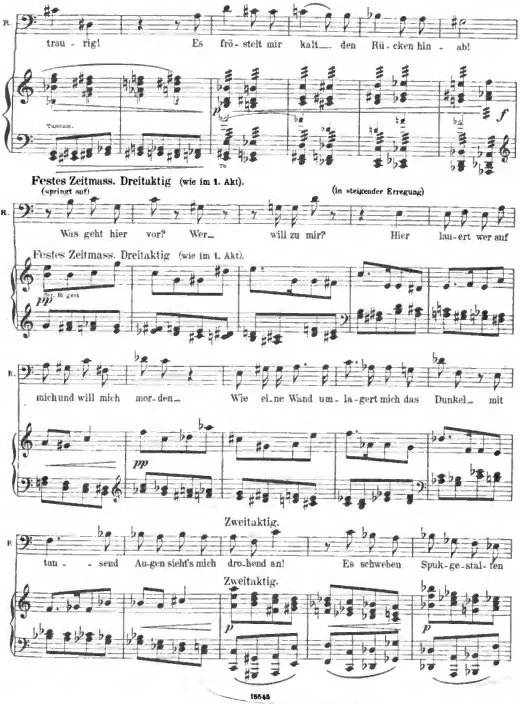

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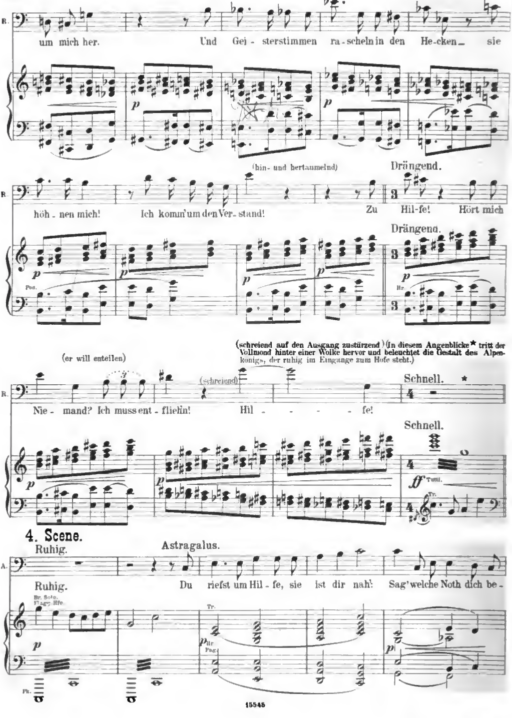

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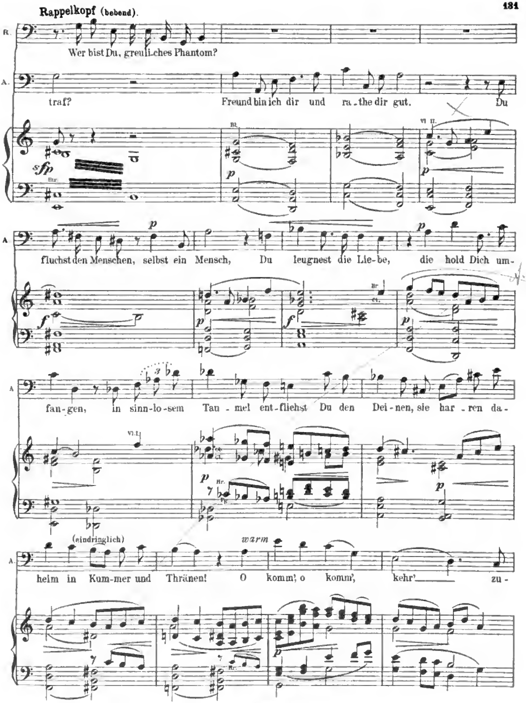

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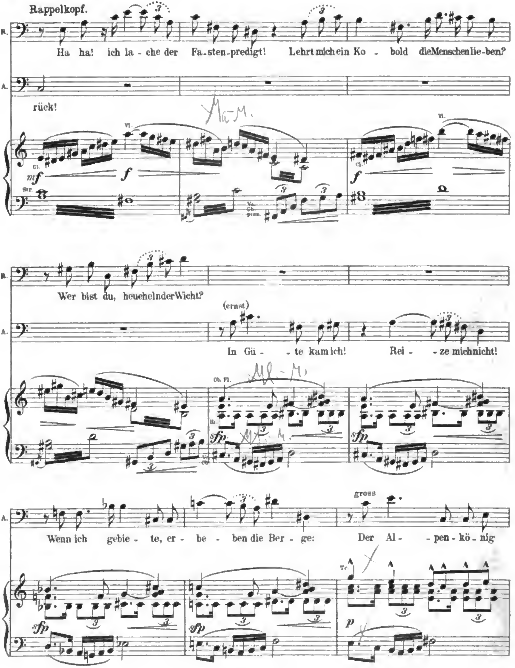

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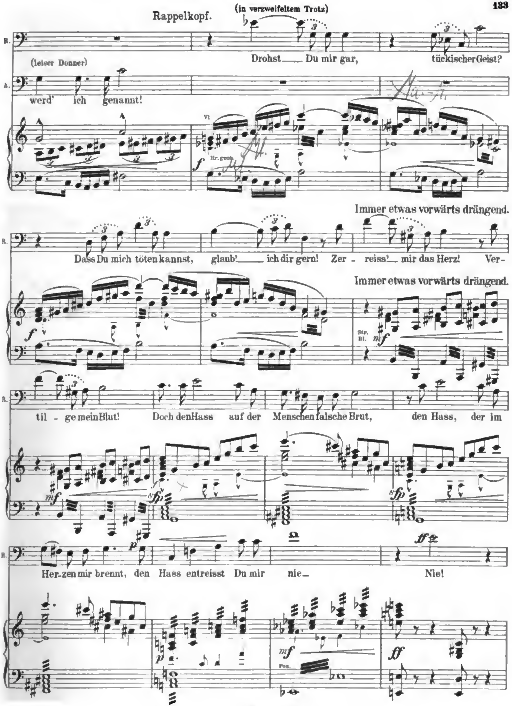
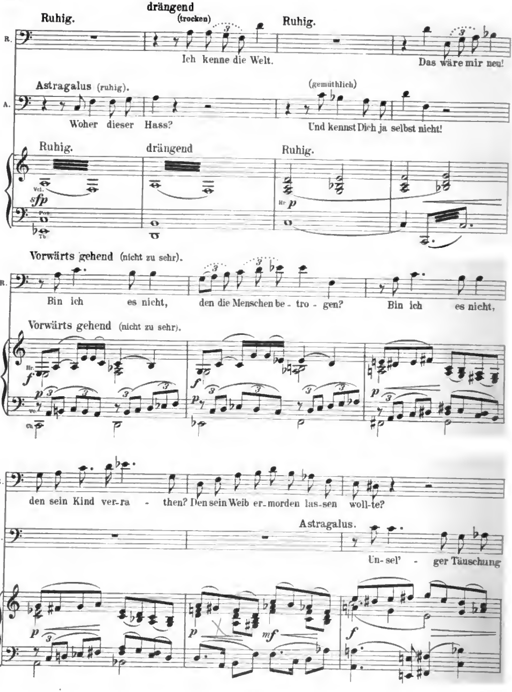


Rappelkopf.
(in verzweifeltem Trotz)
R.
Drohst Du mir gar, tückischer Geist?
(leiser Donner)
A.
werd' ich genannt!
Vl
Hr. gest.
Immer etwas vorwärts drängend.
Dass Du mich töten kannst, glaub' ich dir gern! Zer-reiss' mir das Herz! Ver-
Immer etwas vorwärts drängend.
Str.
Bl.
til-ge mein Blut! Doch den Hass auf der Menschen falsche Brut, den Hass, der im
Her-zen mir brennt, den Hass entreisst Du mir nie—
Nie!
Pos.



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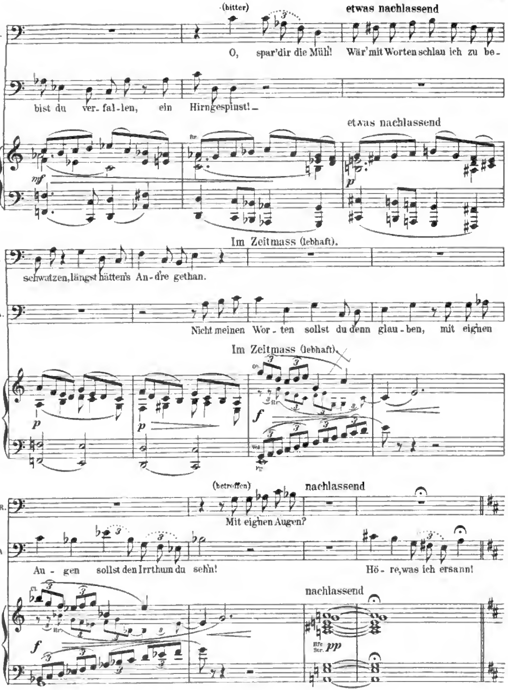

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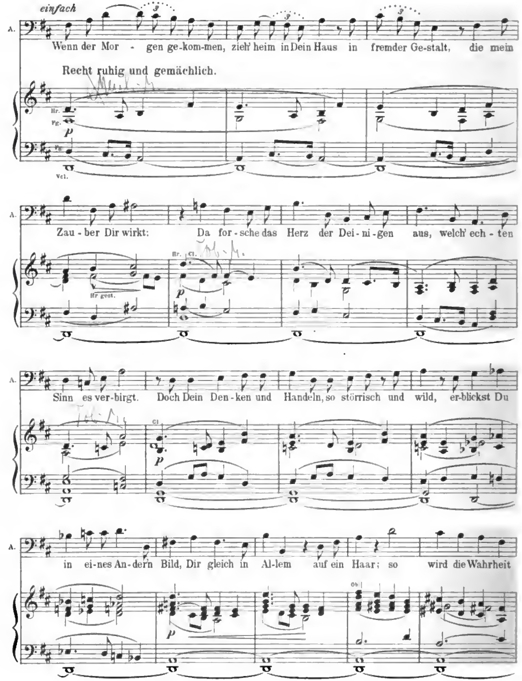
Recht ruhig und gemächlich.



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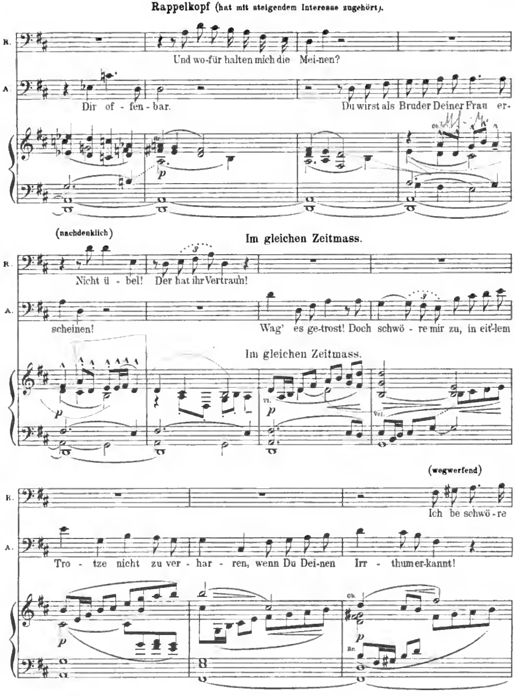

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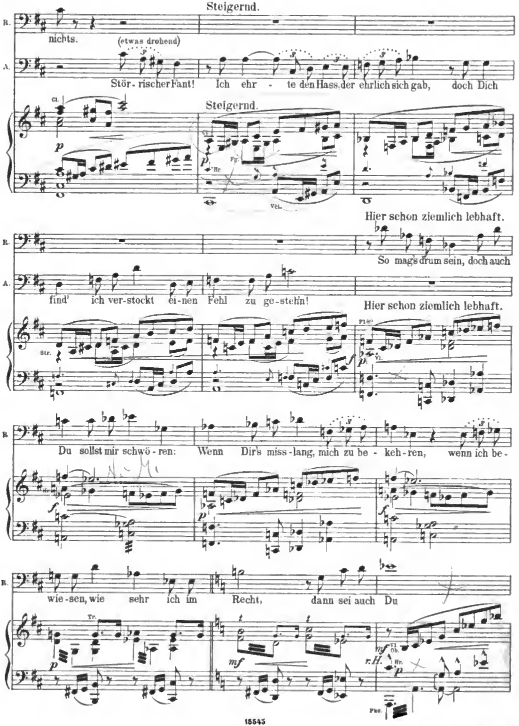

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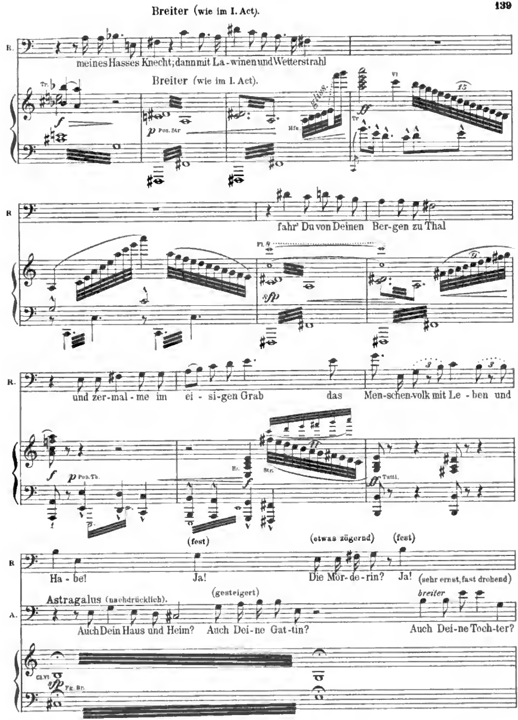

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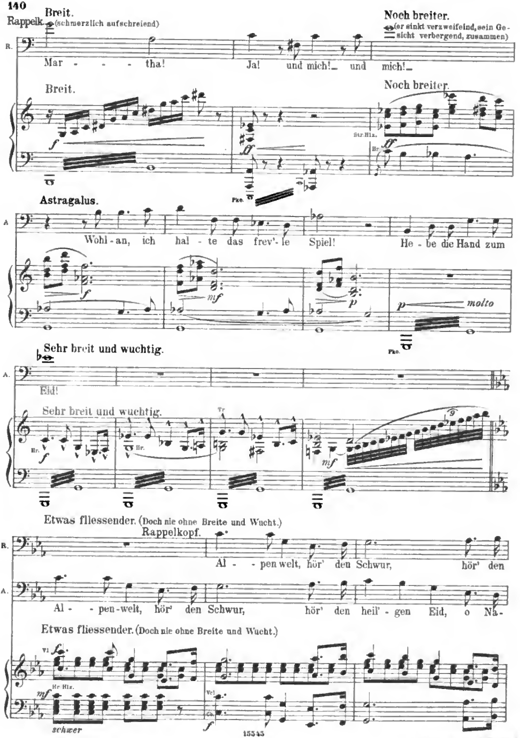

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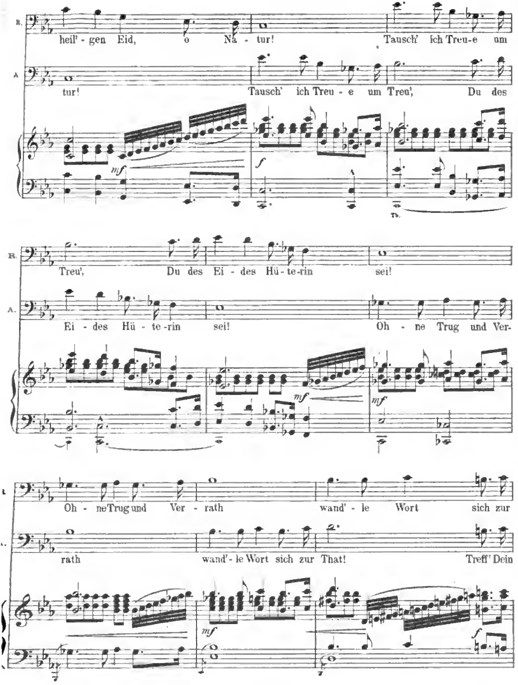

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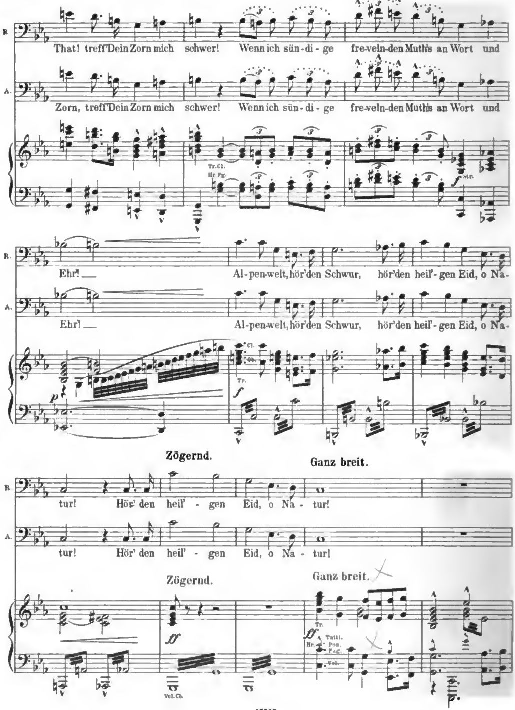

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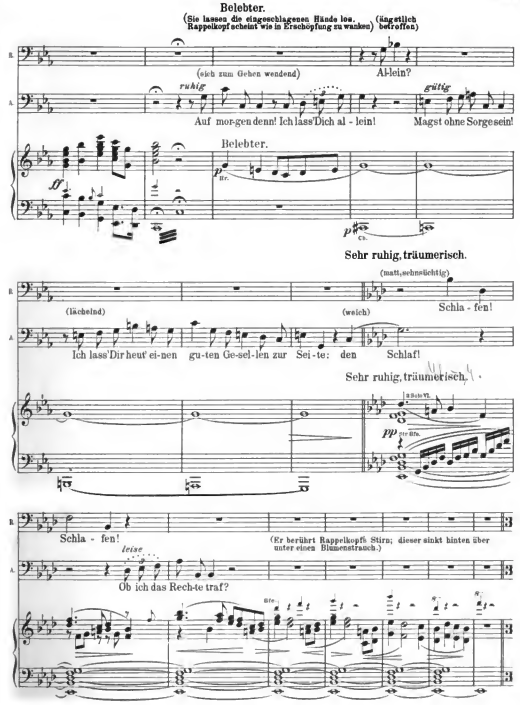

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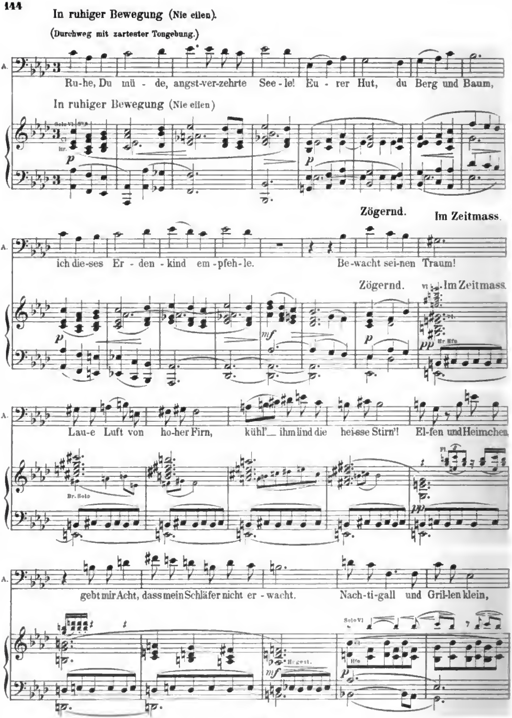

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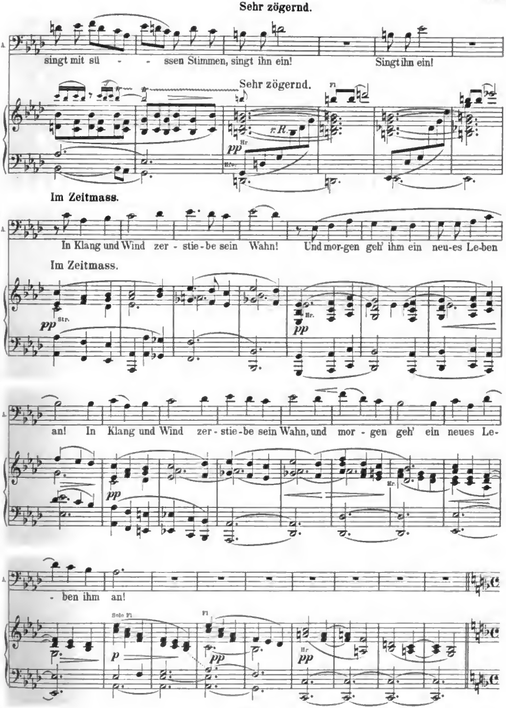
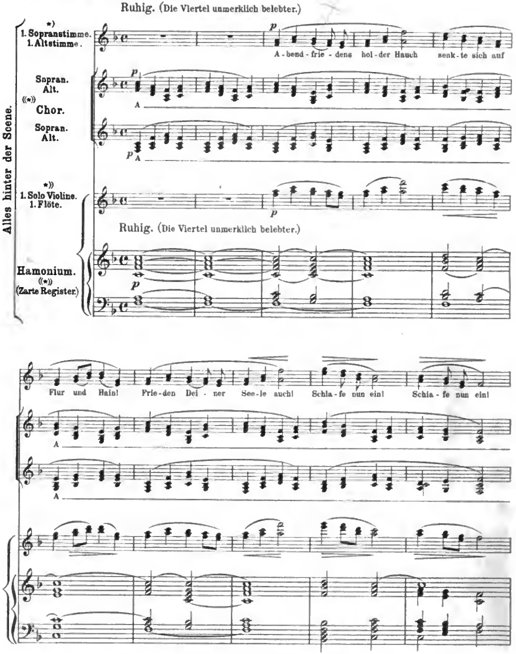

Sehr zögernd.
singt mit sü - - ssen Stimmen, singt ihn ein! Singt ihn ein!
Sehr zögernd.
Im Zeitmass.
In Klang und Wind zer - stie - be sein Wahn! Und mor - gen geh' ihm ein neu - es Le - ben
Im Zeitmass.
an! In Klang und Wind zer - stie - be sein Wahn, und mor - gen geh' ein neues Le -
- ben ihm an!

*) ziemlich weit nach vorne aufgestellt.
*)) weiter zurückstehend.
((*)) ganz weit nach hinten aufgestellt.



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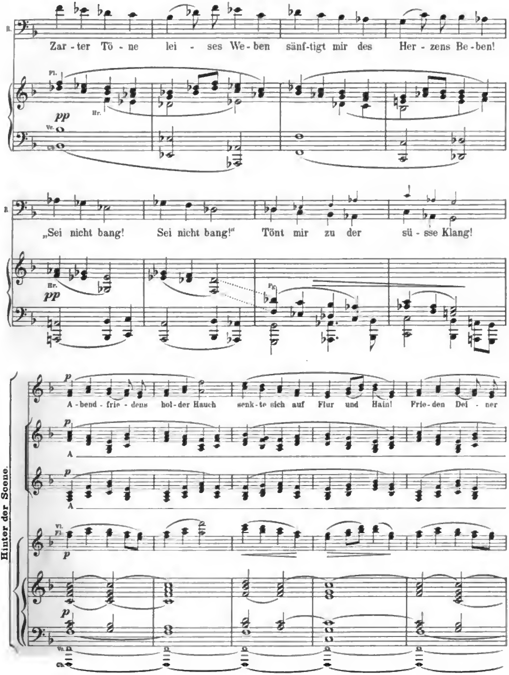
Rappelkopf (träumend).



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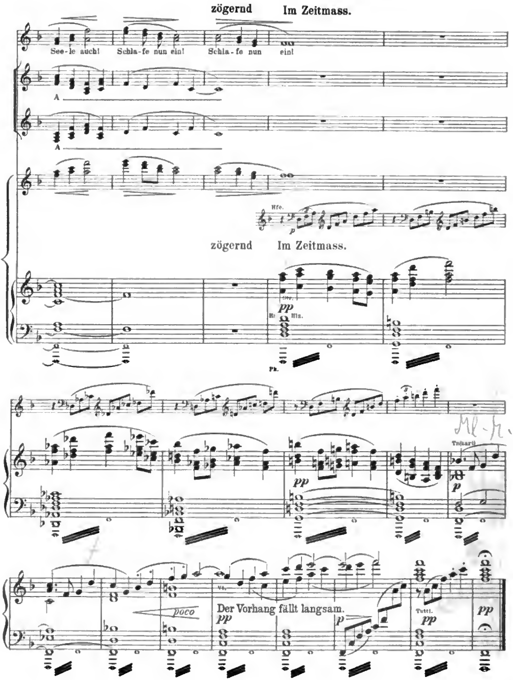
(Astragalus entschwindet, bergwärts steigend, den Augen.)



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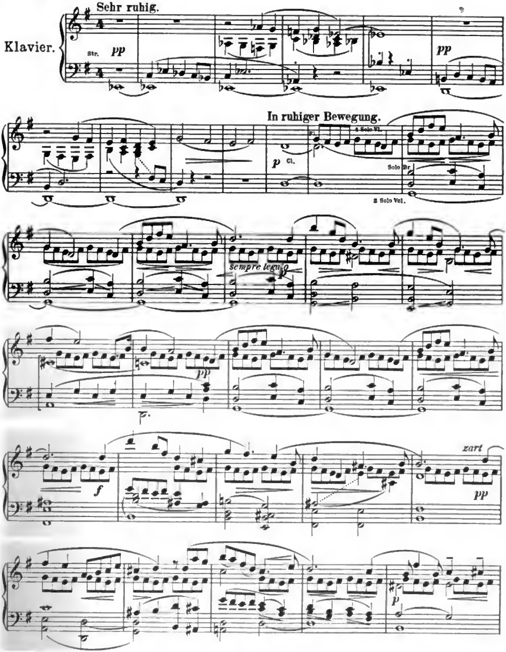
Dritter Akt.

Motto: Ich lass' Dir einen Gesellen zur Seite.
den Schlaf.



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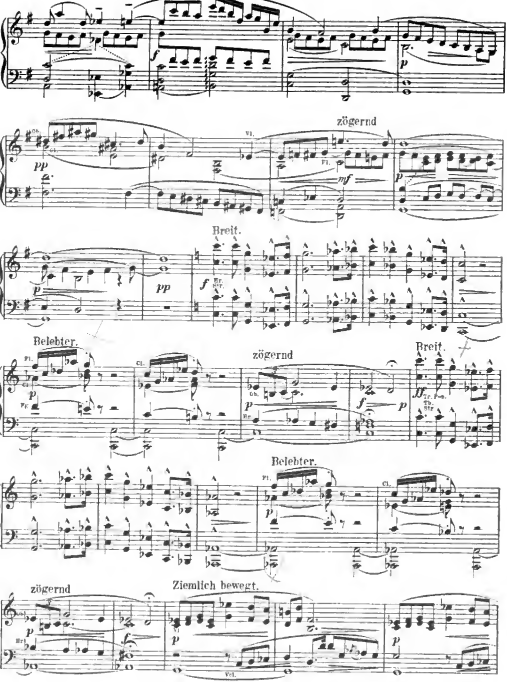

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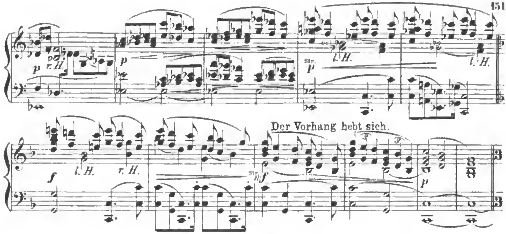
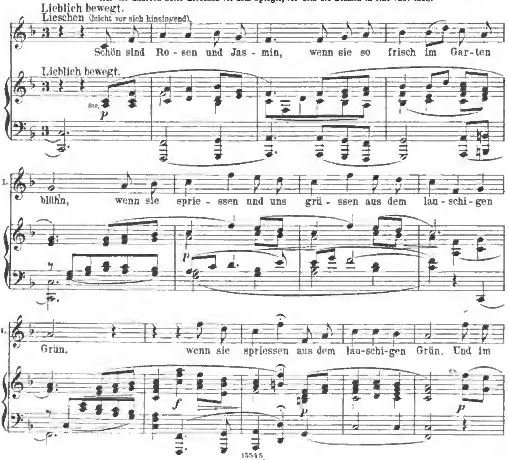


1. Scene.

(Der Vorflur in Rappelkopf's Haus (wie im ersten Akt.) Marthe sitzt traurig am Fenster und späht hinaus. Auf der anderen Seite Lieschen vor dem Spiegel, vor dem sie Blumen in eine Vase thut).



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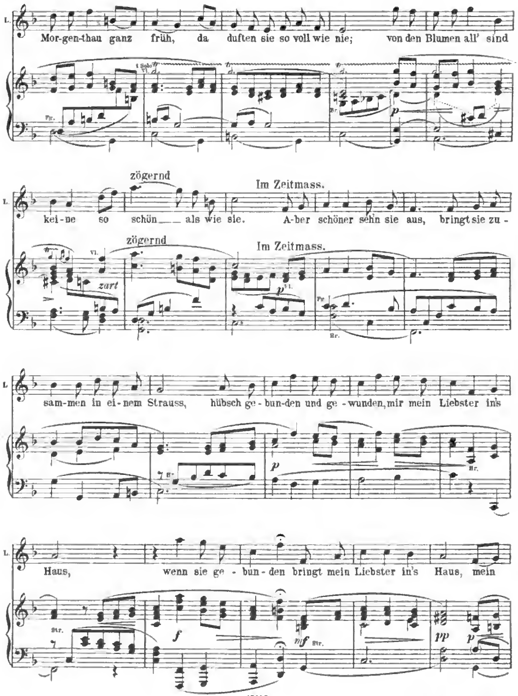

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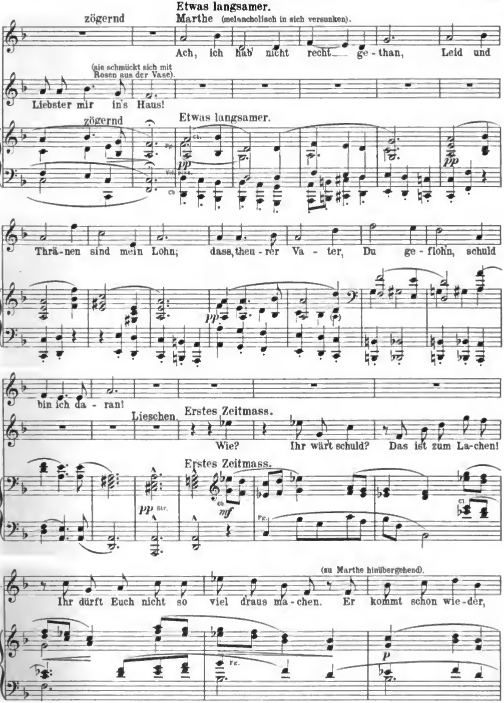
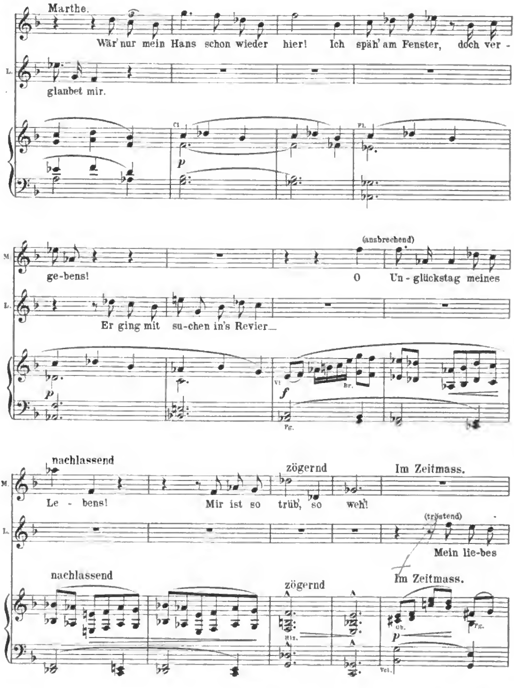

Etwas langsamer.
zögernd
Marthe (melancholisch in sich versunken).
Ach, ich hab' nicht recht ge-than, Leid und
(sie schmückt sich mit Rosen aus der Vase).
L.
Liebster mir in's Haus!
zögernd
Etwas langsamer.
pp
pp
M.
Thrä-nen sind mein Lohn; dass, theu-rer Va-ter, Du ge-flohn, schuld
pp
M.
bin ich da-ran!
Lieschen.
Erstes Zeitmass.
Wie? Ihr wärt schuld? Das ist zum La-chen!
Erstes Zeitmass.
pp Str.
mf
L.
(zu Marthe hinübergehend).
Ihr dürft Euch nicht so viel draus ma-chen. Er kommt schon wie-der,
p



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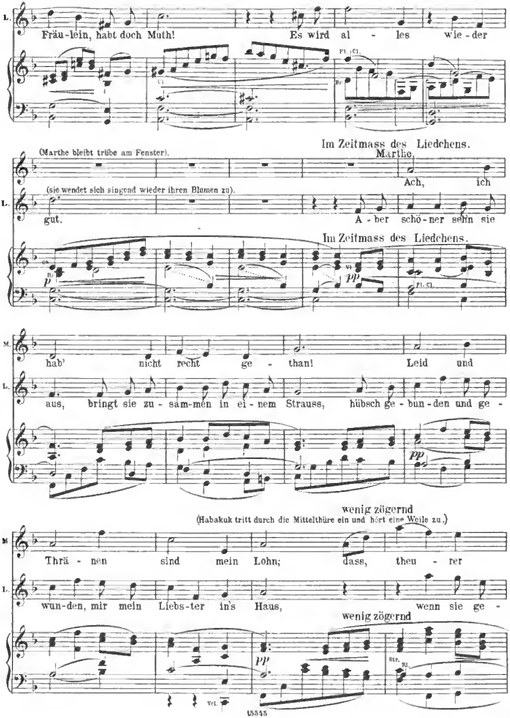

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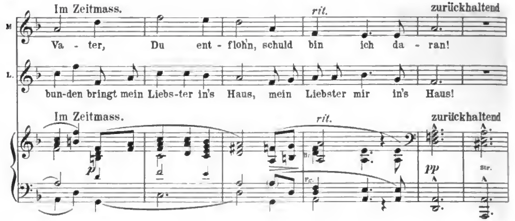
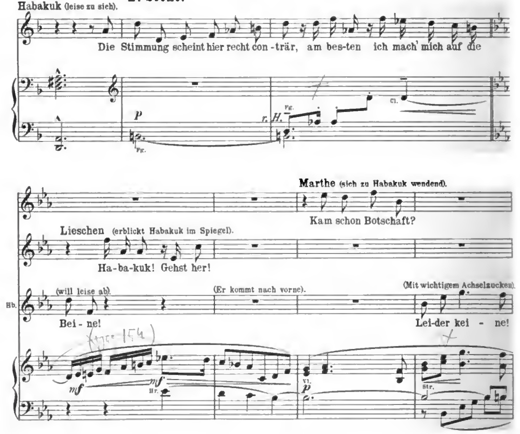


2. Scene.



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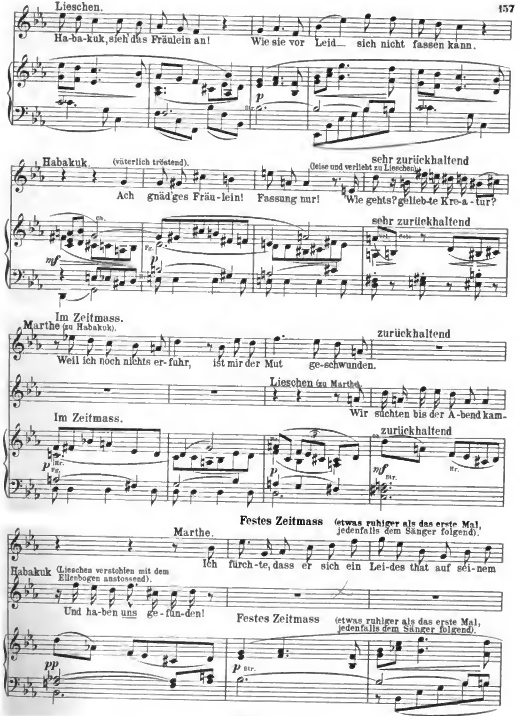
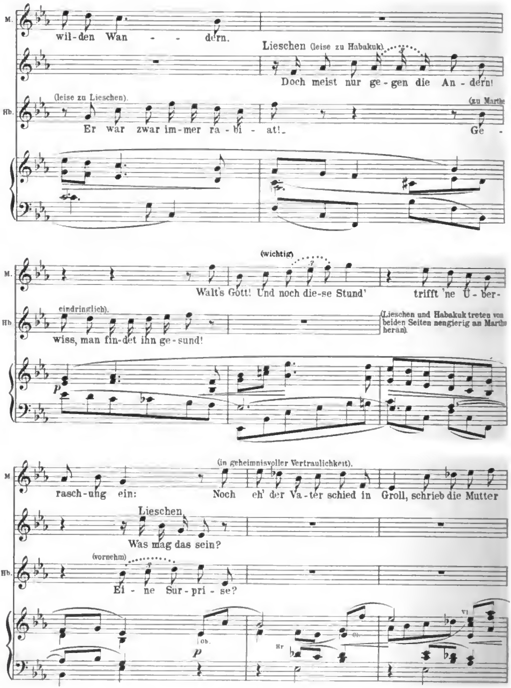

Lieschen.
Ha-ba-kuk, sieh das Fräulein an! Wie sie vor Leid_ sich nicht fassen kann.
Str.
Habakuk. (väterlich tröstend).
Ach gnäd'ges Fräu-lein! Fassung nur!
(leise und verliebt zu Lieschen)
Wie gehts? gelieb-te Kre-a-tur?
sehr zurückhaltend
Ob.
Fg.
Vcl. Solo
Im Zeitmass.
Marthe (zu Habakuk).
Weil ich noch nichts er-fuhr, ist mir der Mut ge-schwunden.
zurückhaltend
Lieschen (zu Marthe).
Wir suchten bis der A-bend kam-
Hr.
Festes Zeitmass (etwas ruhiger als das erste Mal, jedenfalls dem Sänger folgend).
Marthe.
Ich fürch-te, dass er sich ein Lei-des that auf sei-nem
Habakuk (Lieschen verstohlen mit dem Ellenbogen anstossend).
Und ha-ben uns ge-fun-den!



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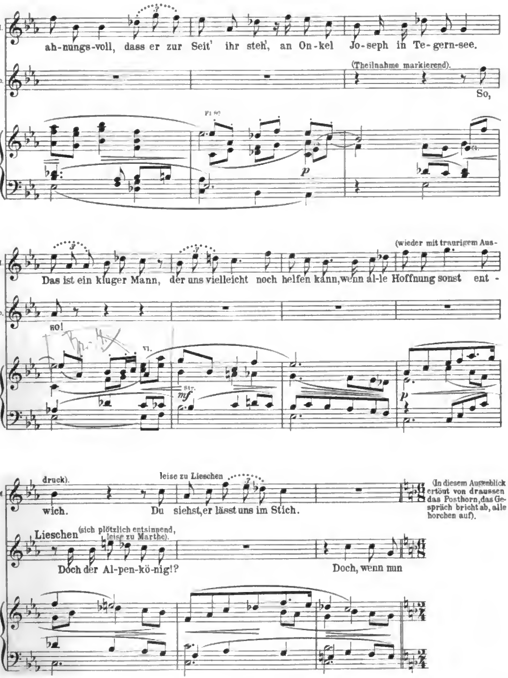

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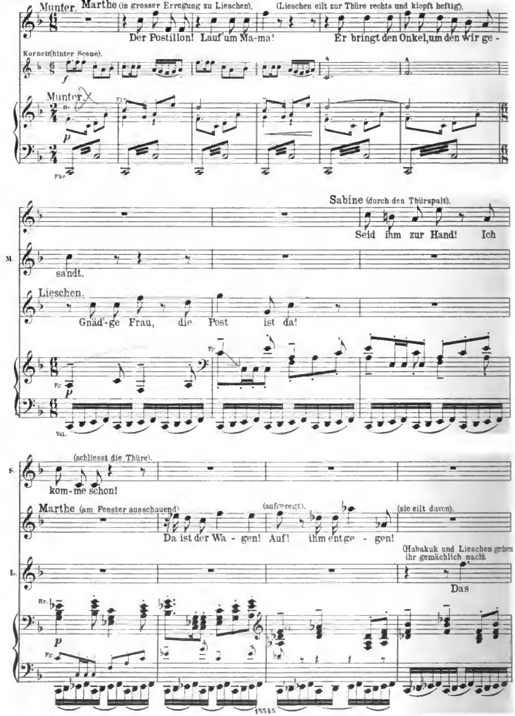

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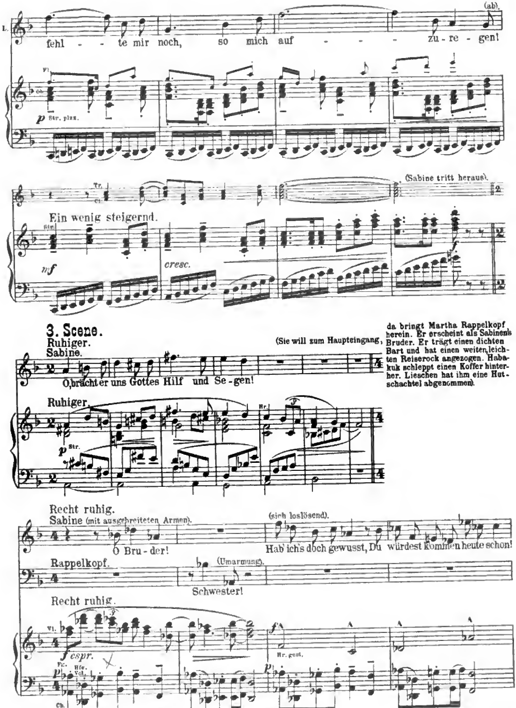

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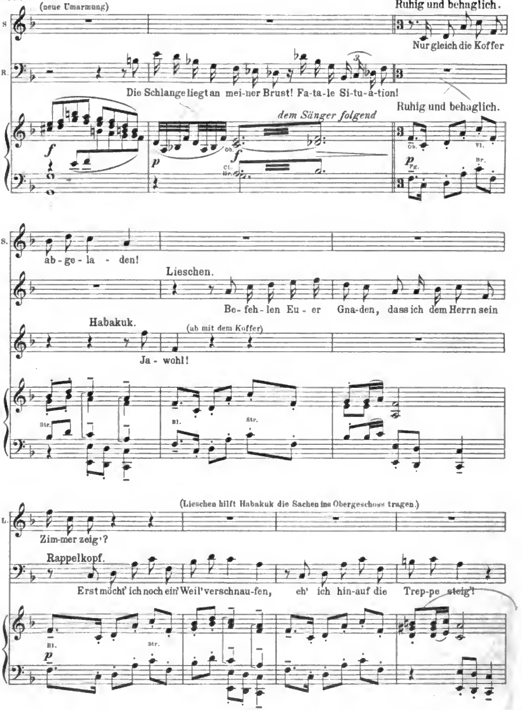

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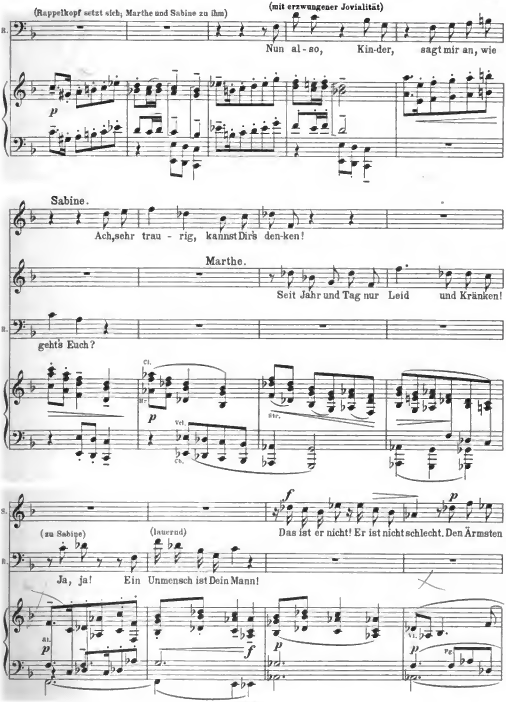
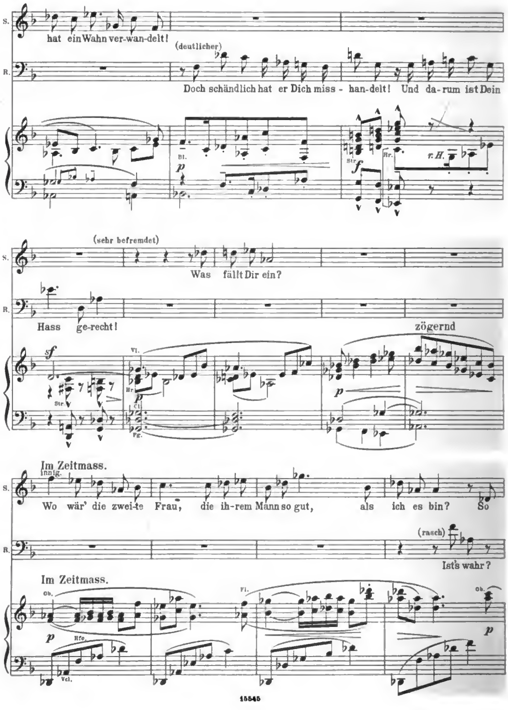


(Rappelkopf setzt sich; Marthe und Sabine zu ihm)
(mit erzwungener Jovialität)
R.
Nun al-so, Kin-der, sagt mir an, wie
p
Sabine.
Ach, sehr trau-rig, kannst Dir's den-ken!
Marthe.
Seit Jahr und Tag nur Leid und Kränken!
R.
geht's Euch?
Cl.
Hr.
p
Vcl.
Cb.
Str.
S.
f
p
(zu Sabine)
(lauernd)
Das ist er nicht! Er ist nicht schlecht. Den Ärmsten
R.
Ja, ja! Ein Unmensch ist Dein Mann!
Al.
p
f
p
Vl.
p
Fg.



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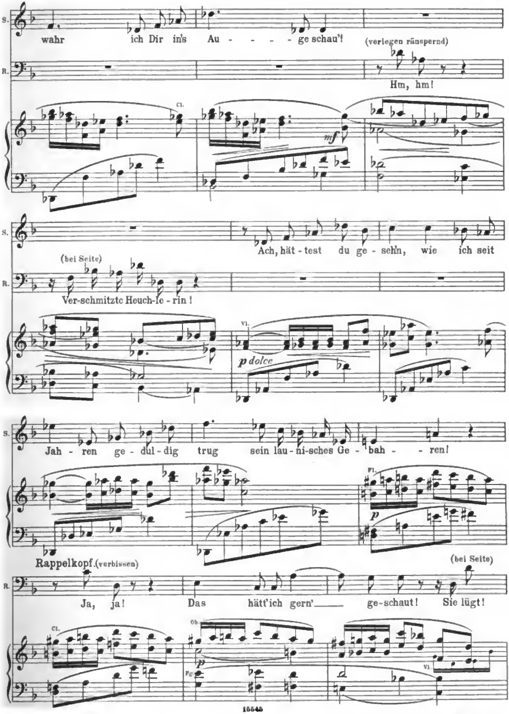
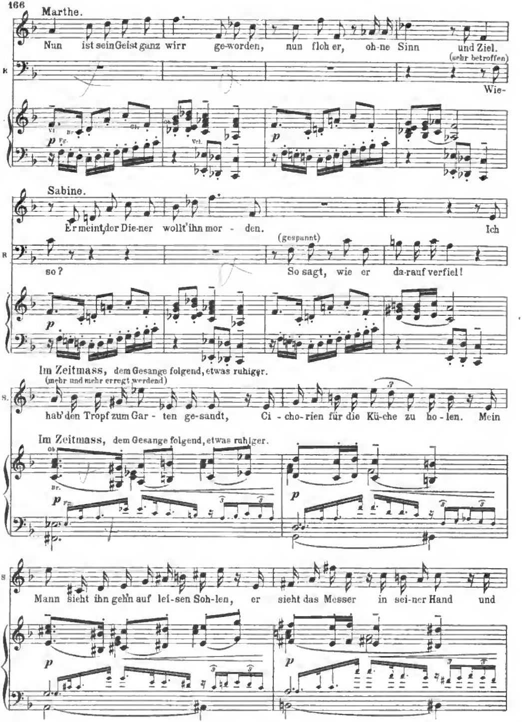

S.
wahr ich Dir in's Au - - - - ge schau'!
(verlegen räuspernd)
R.
Hm, hm!
Cl.
mf
S.
Ach, hät - test du ge - sehn, wie ich seit
(bei Seite)
R.
Ver-schmitzte Heuch-le - rin!
Vl.
p dolce
S.
Jah - ren ge - dul - dig trug sein lau - ni - sches Ge - bah - - ren!
Vl.
p
Rappelkopf (verbissen)
(bei Seite)
R.
Ja, ja! Das hätt' ich gern' ge-schaut! Sie lügt!
Cl.
Ob.
p
Fg.
Vl.



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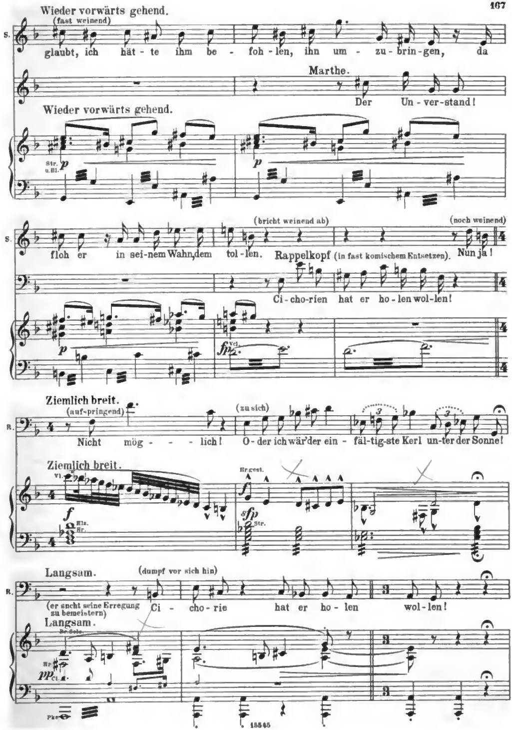

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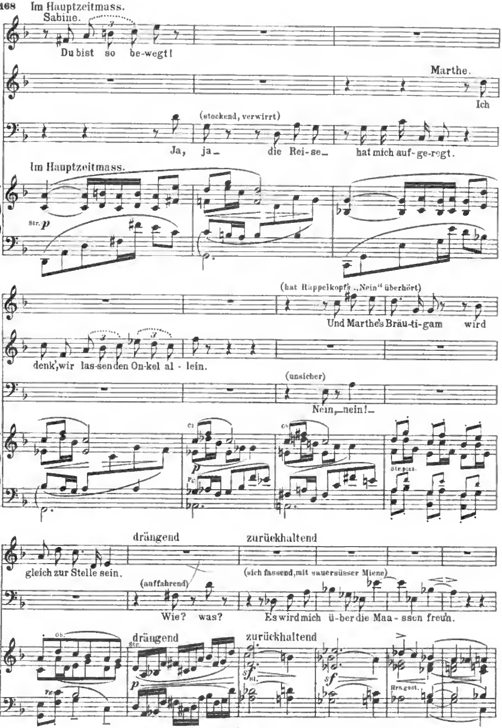

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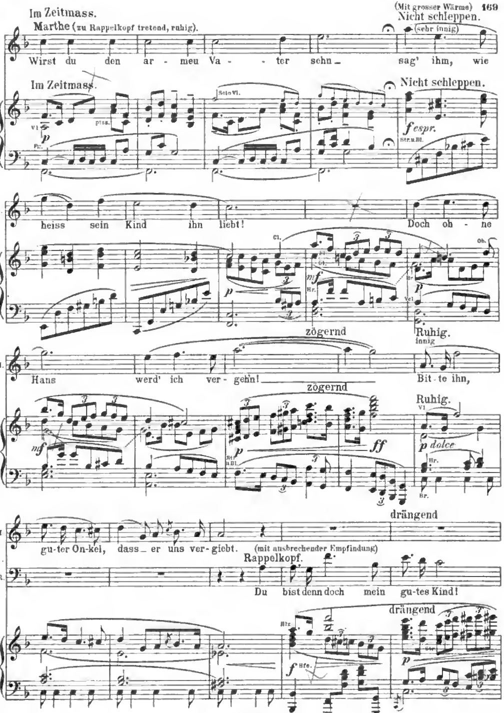

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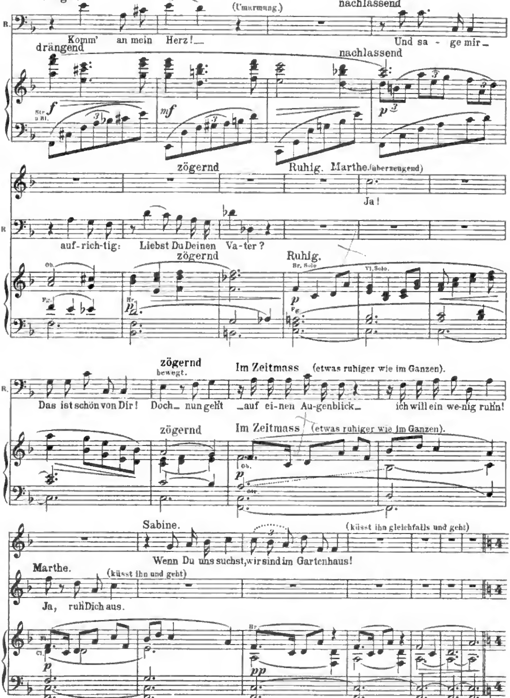

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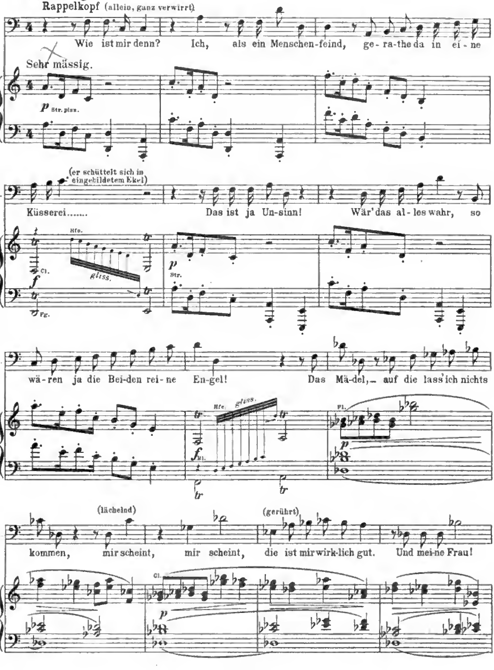
4. Scene.

Sehr mässig.



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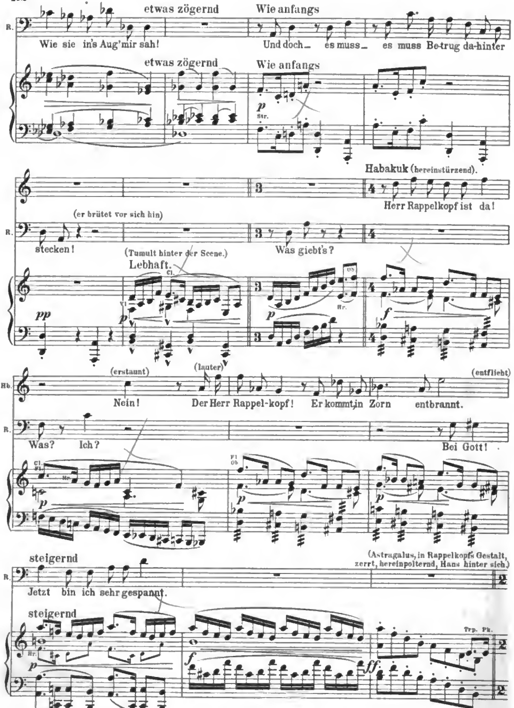

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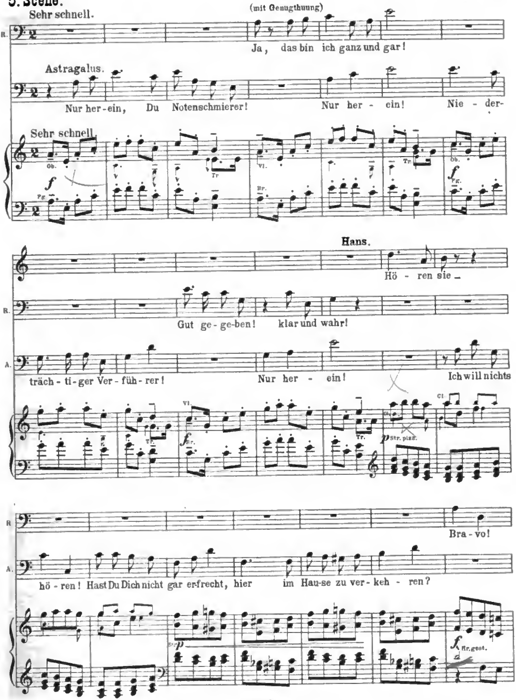
5. Scene.



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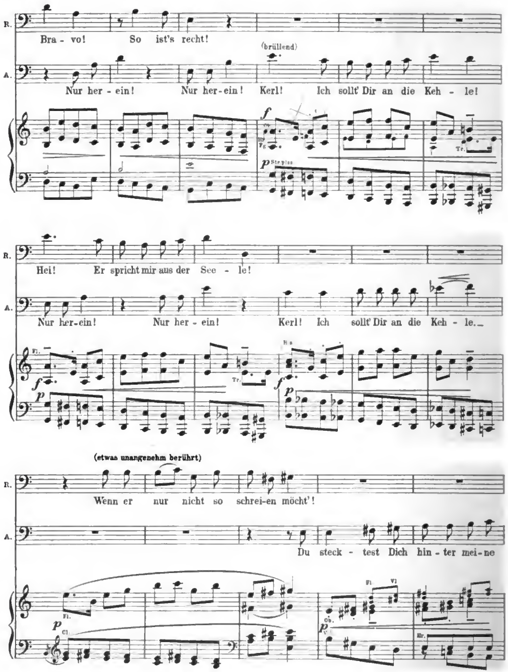

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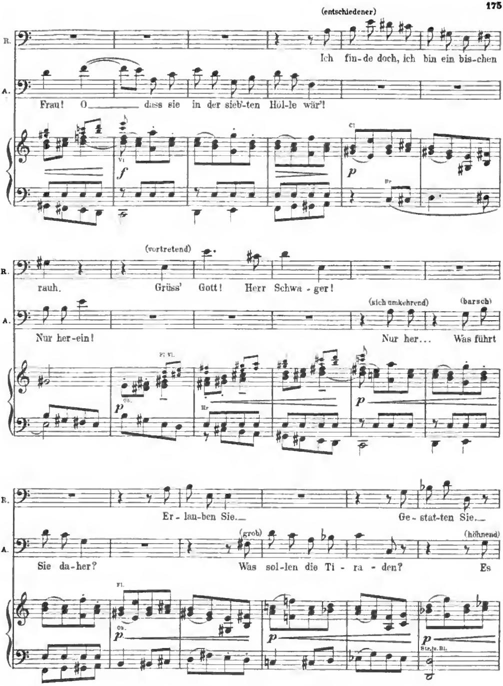

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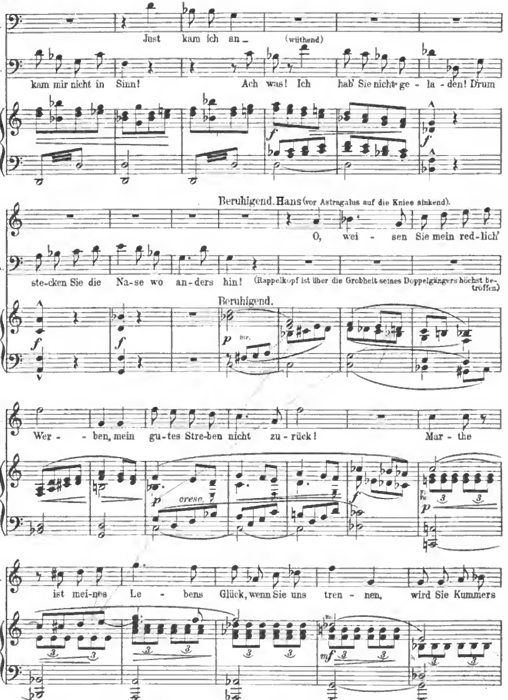

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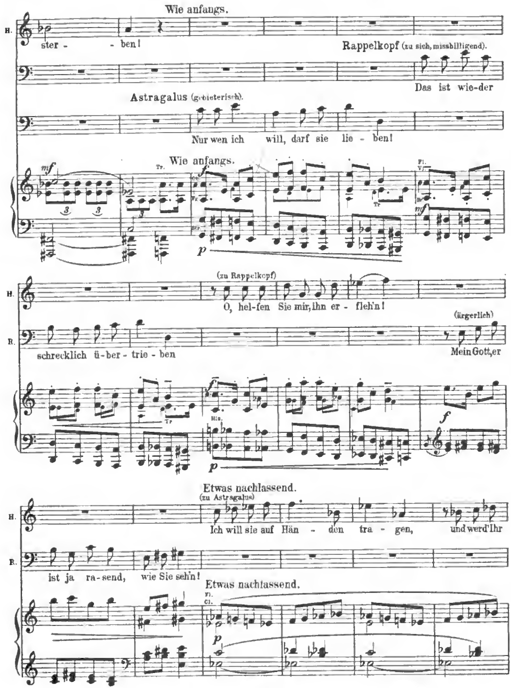

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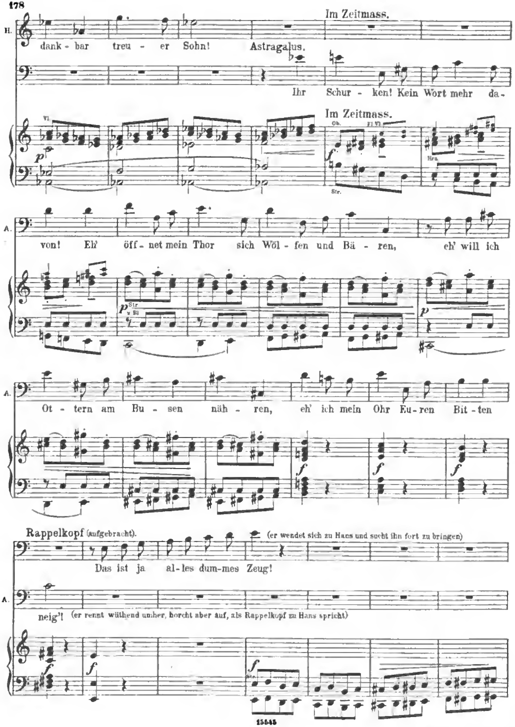

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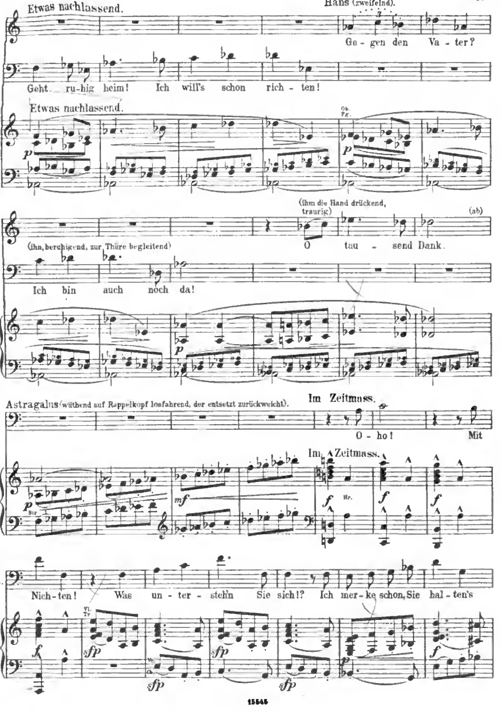

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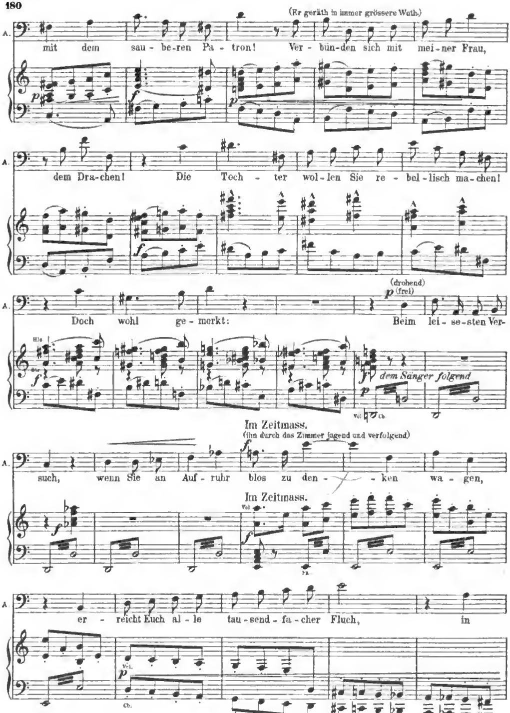

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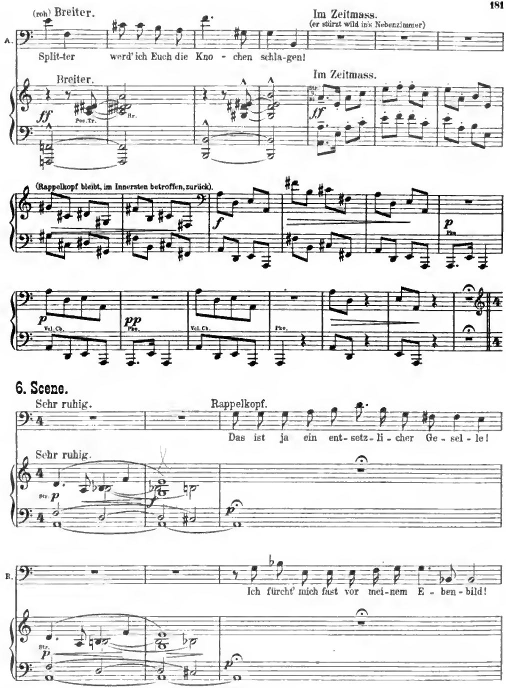

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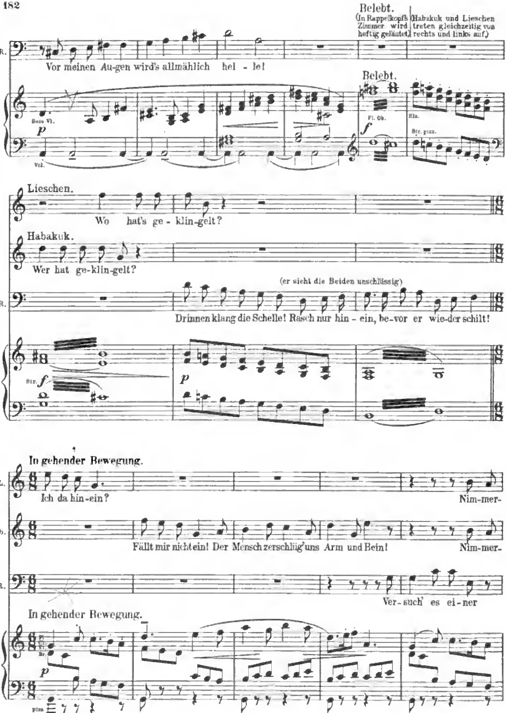

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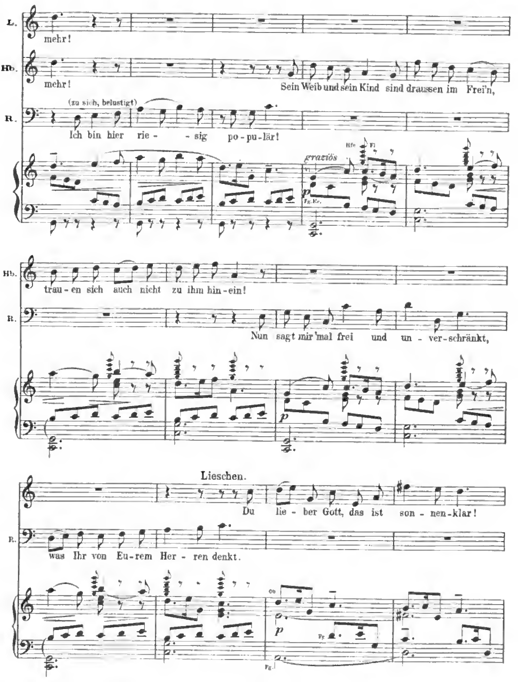

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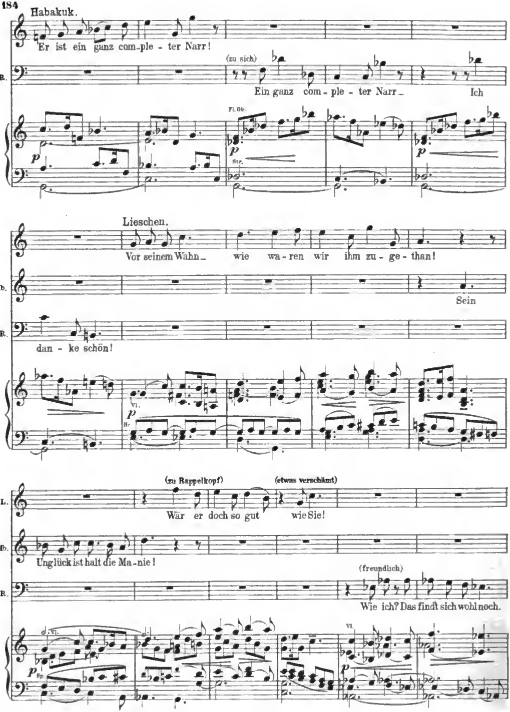

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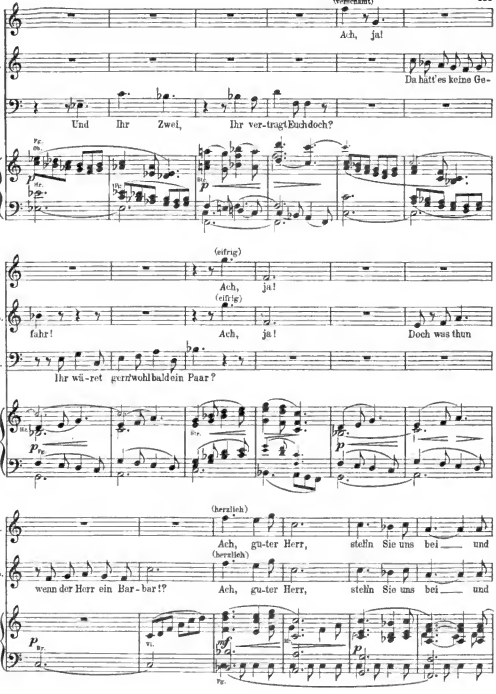

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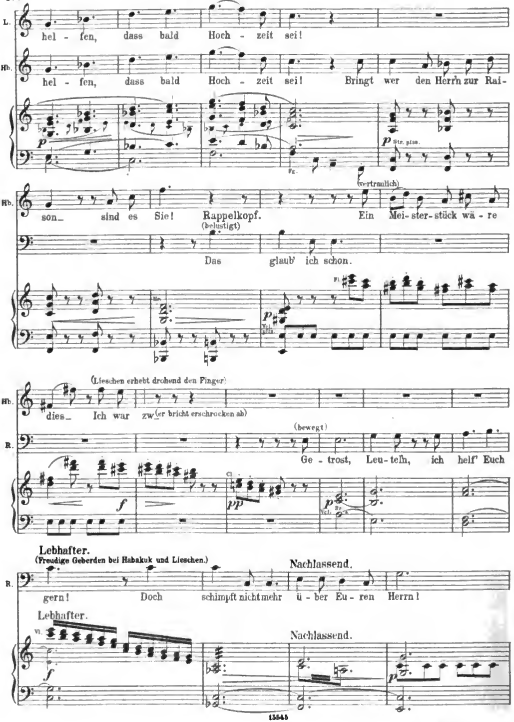

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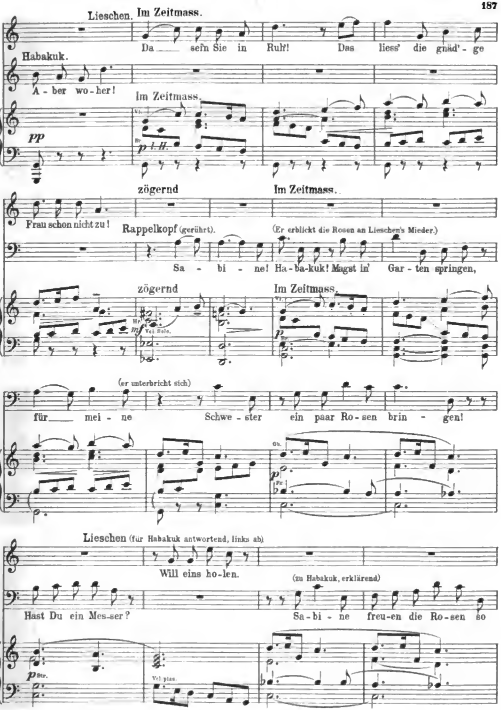

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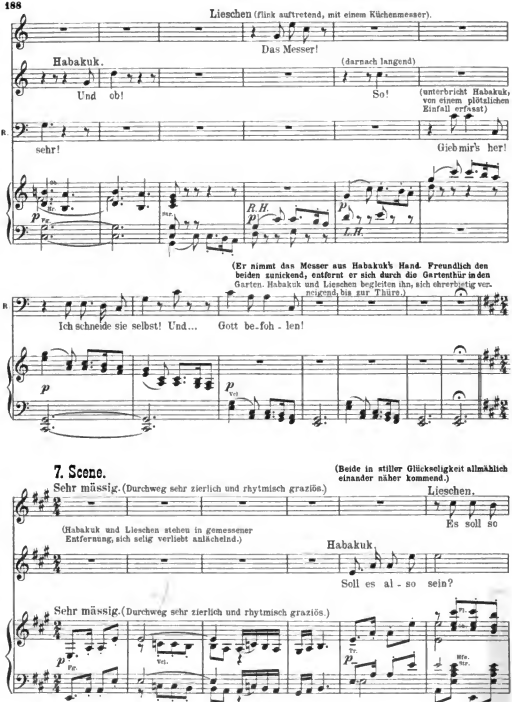

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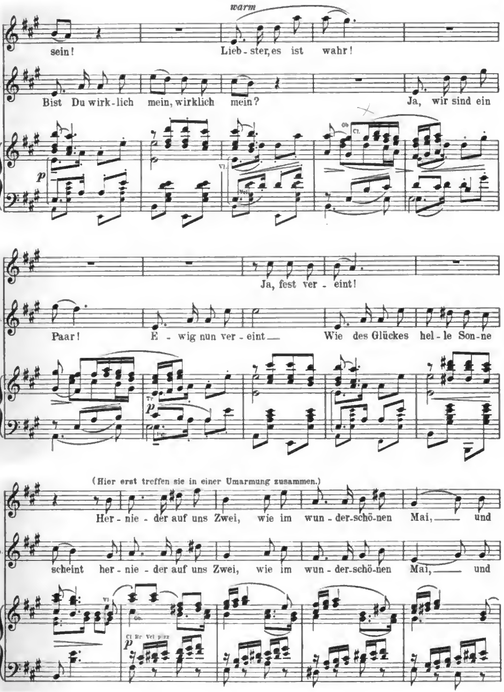

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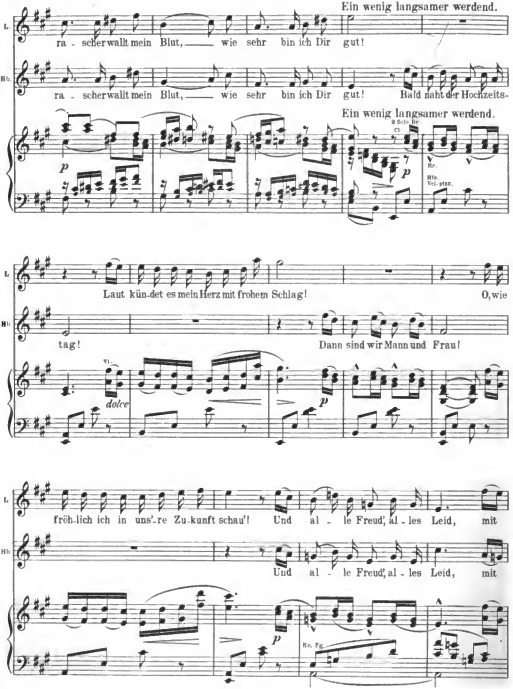

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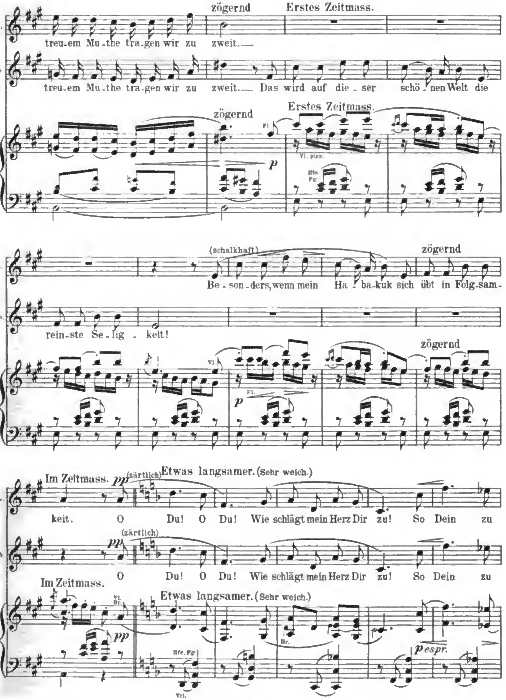

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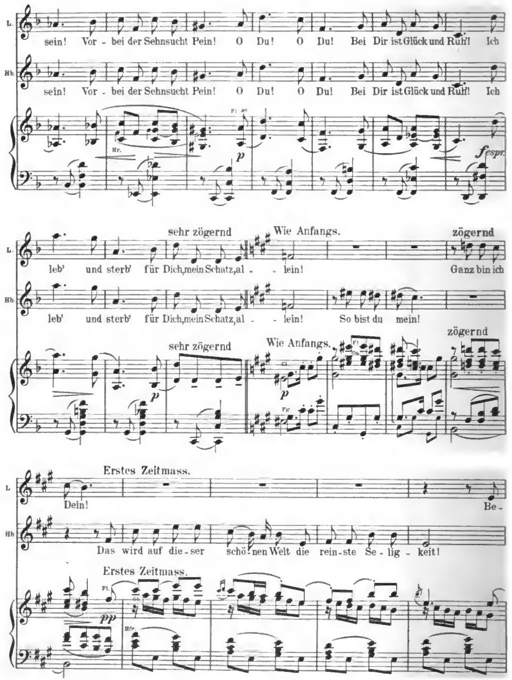

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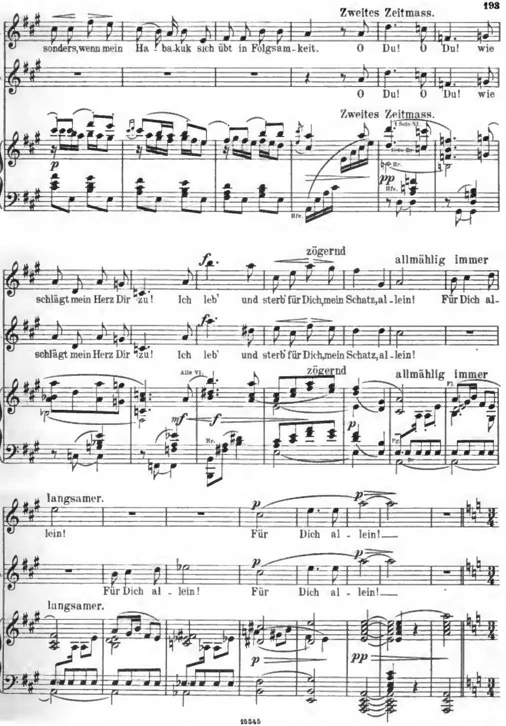
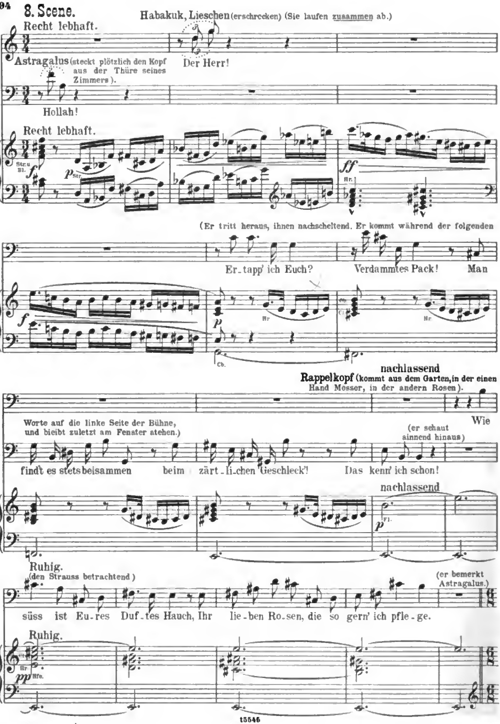
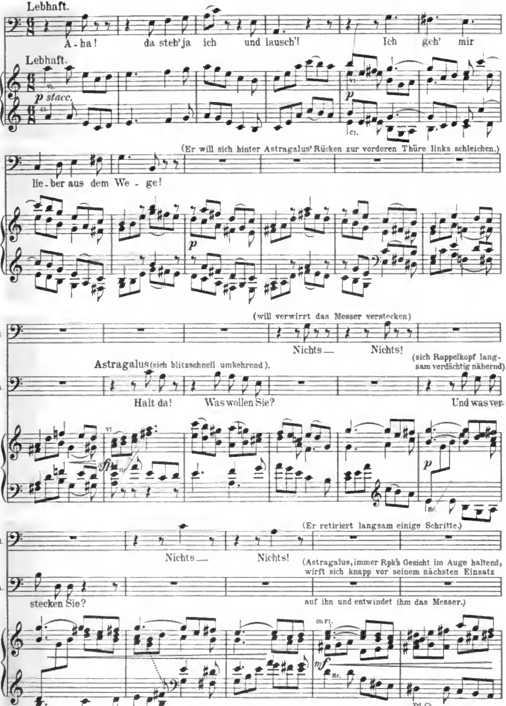
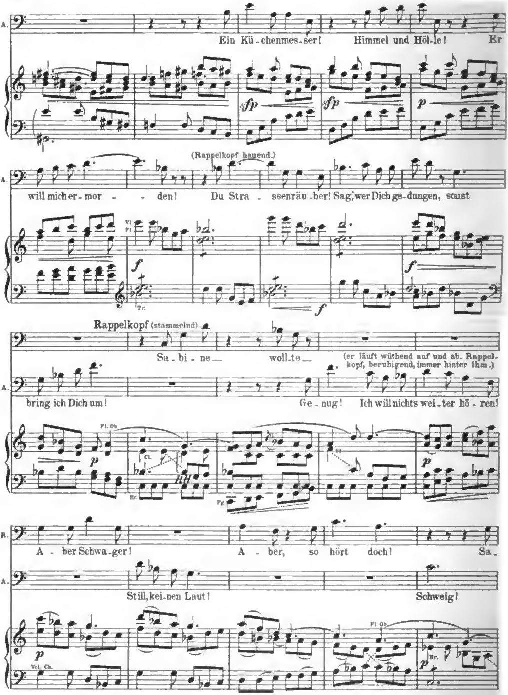

Zweites Zeitmass.
L.
sonders, wenn mein Ha - ba - kuk sich übt in Folgsam - keit. O Du! O Du! wie
Hb.
O Du! O Du! wie
Zweites Zeitmass.
p
pp
Hr.
Hfe.
schlägt mein Herz Dir zu! Ich leb' und sterb' für Dich, mein Schatz, al - lein! Für Dich al -
schlägt mein Herz Dir zu! Ich leb' und sterb' für Dich, mein Schatz, al - lein!
zögernd
allmählig immer
Alle Vl.
mf
f
Fl.
Fg.
langsamer.
lein! Für Dich al - lein!
Für Dich al - lein! Für Dich al - lein!
langsamer.
p
pp


8. Scene.
Habakuk, Lieschen (erschrecken) (Sie laufen zusammen ab.)
Recht lebhaft.
Astragalus (steckt plötzlich den Kopf aus der Thüre seines Zimmers).
Der Herr!
Hollah!
Recht lebhaft.
Str. u Bl.
pStr.
ff
Hr.
(Er tritt heraus, ihnen nachscheltend. Er kommt während der folgenden
Er_tapp' ich Euch?
Verdammtes Pack!
Man
Worte auf die linke Seite der Bühne, und bleibt zuletzt am Fenster stehen.)
findt es stets beisammen beim zärt_li_chen Geschleck'! Das kenn' ich schon!
(er schaut sinnend hinaus)
Cb.
nachlassend
Rappelkopf (kommt aus dem Garten, in der einen Hand Messer, in der andern Rosen).
Wie
nachlassend
Fl.
Ruhig.
(den Strauss betrachtend)
süss ist Eu_res Duf_tes Hauch, Ihr lie_ben Ro_sen, die so gern' ich pfle_ge.
(er bemerkt Astragalus.)
Ruhig.
Hr
pp Hfe.

Google


Lebhaft.
R
A-ha! da steh' ja ich und lausch'! Ich geh' mir
Lebhaft.
p stacc.
p
(Er will sich hinter Astragalus' Rücken zur vorderen Thüre links schleichen.)
lie-ber aus dem We-ge!
(will verwirrt das Messer verstecken)
Nichts — Nichts!
Astragalus (sich blitzschnell umkehrend).
(sich Rappelkopf langsam verdächtig nähernd)
A.
Halt da! Was wollen Sie? Und was ver-
sf
(Er retiriert langsam einige Schritte.)
Nichts — Nichts!
(Astragalus, immer Rpk's Gesicht im Auge haltend, wirft sich knapp vor seinem nächsten Einsatz
stecken Sie?
auf ihn und entwindet ihm das Messer.)
mf



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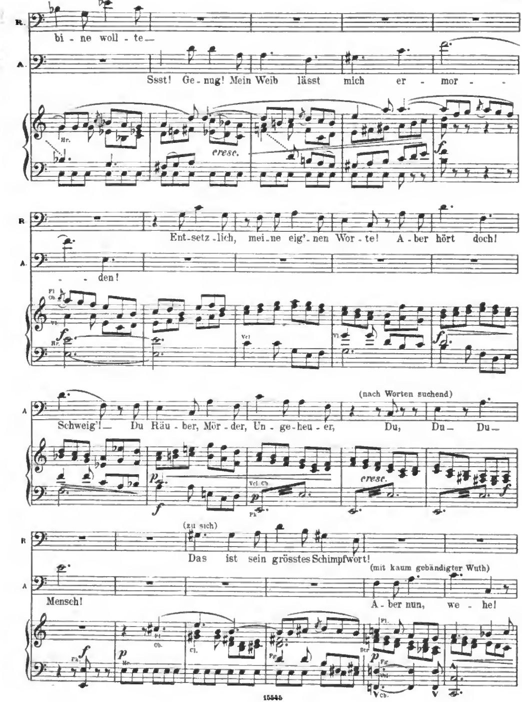
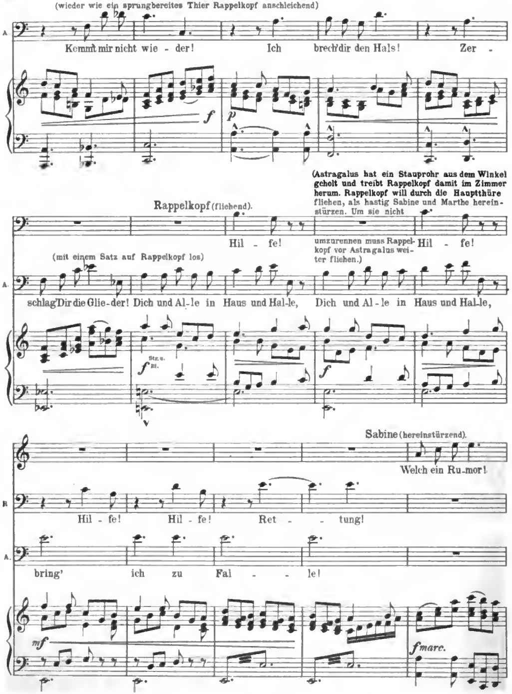

R.
bi - ne woll - te—
A.
Ssst! Ge - nug! Mein Weib lässt mich er - mor -
cresc.
R
Ent - setz - lich, mei - ne eig' - nen Wor - te! A - ber hört doch!
A.
- den!
A
(nach Worten suchend)
Schweig'! — Du Räu - ber, Mör - der, Un - ge - heu - er, Du, Du — Du —
cresc.
R
(zu sich)
Das ist sein grösstes Schimpfwort!
A
(mit kaum gebändigter Wuth)
Mensch! A - ber nun, we - he!



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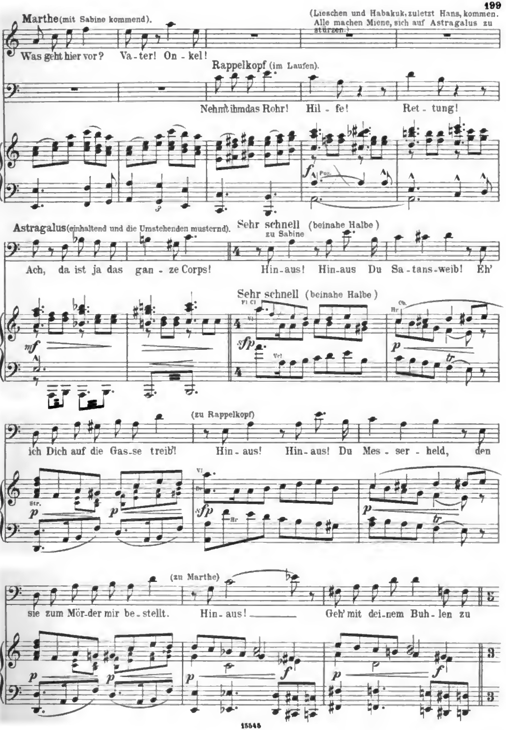

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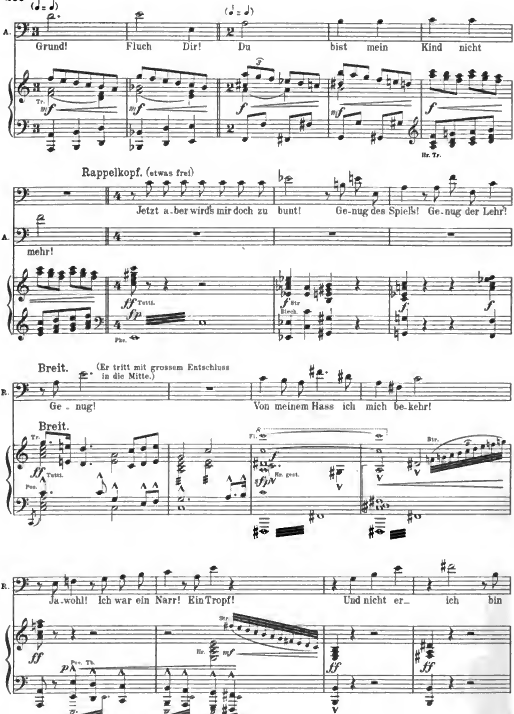

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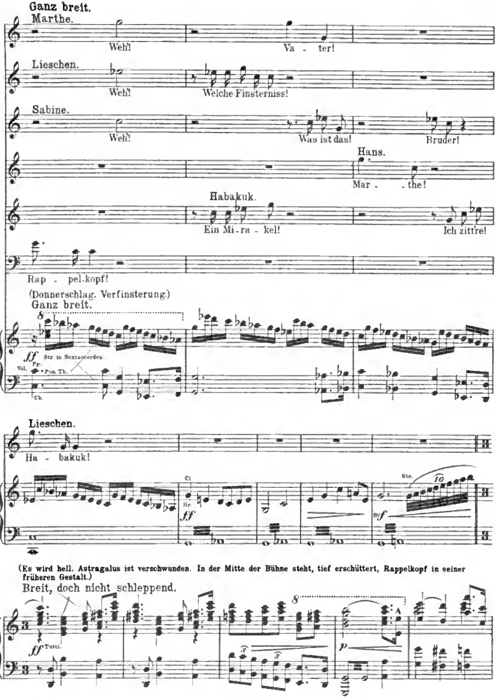

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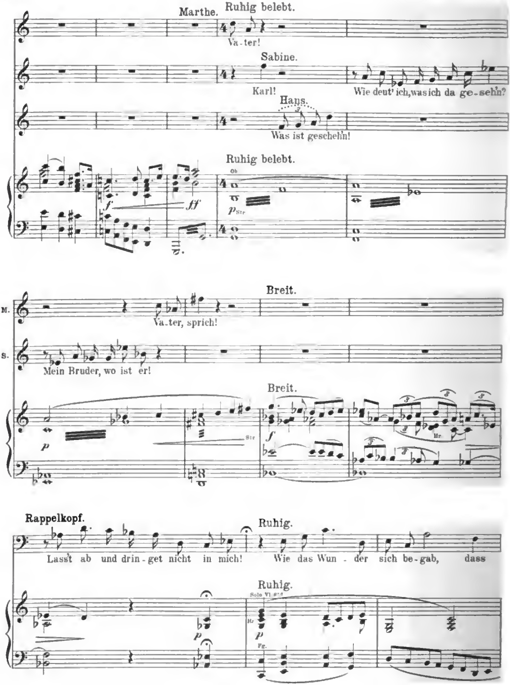

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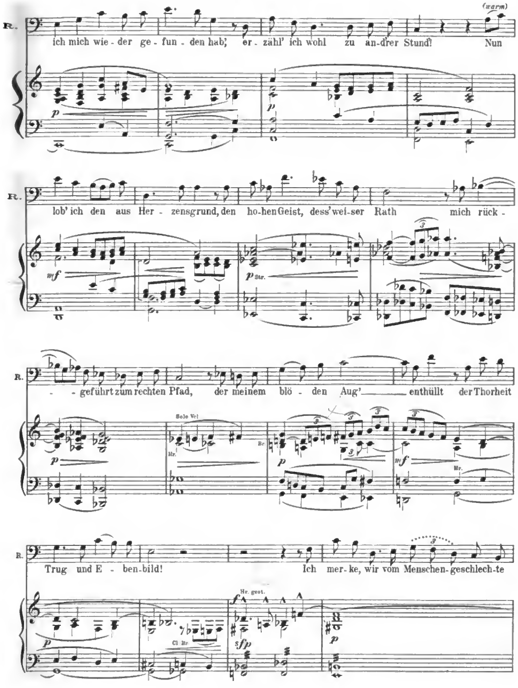

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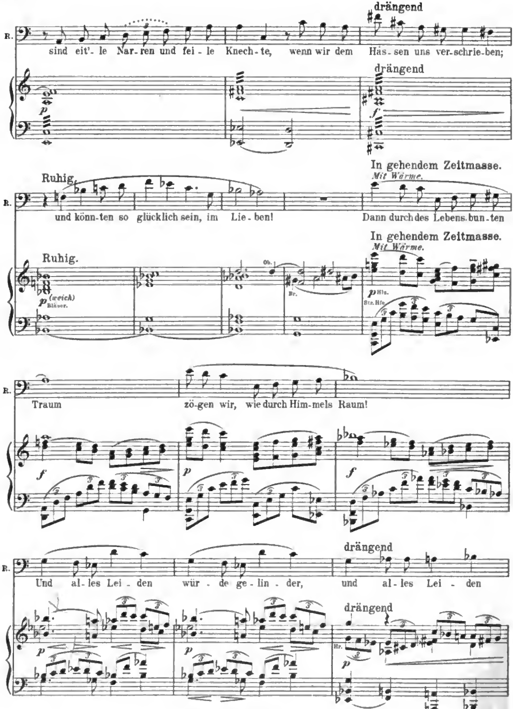

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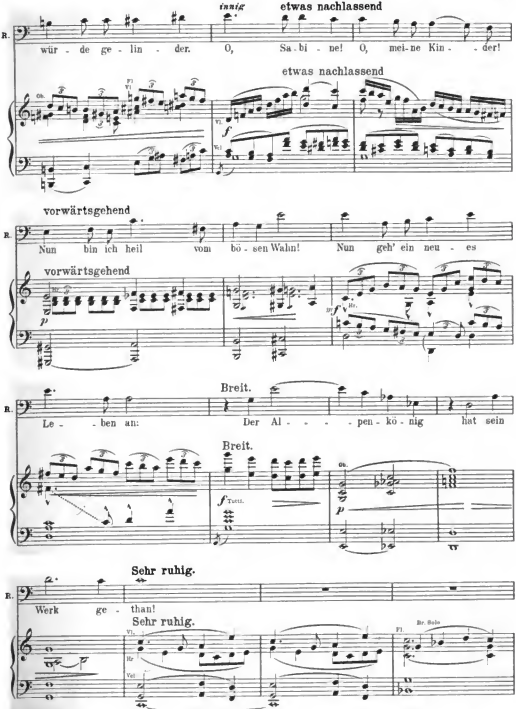

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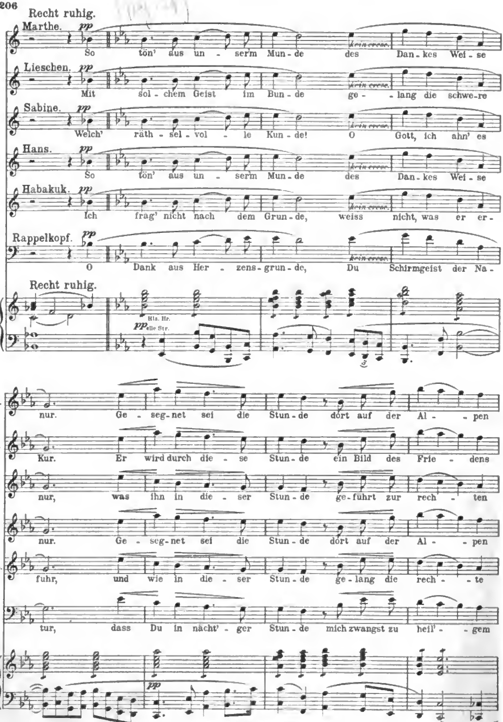

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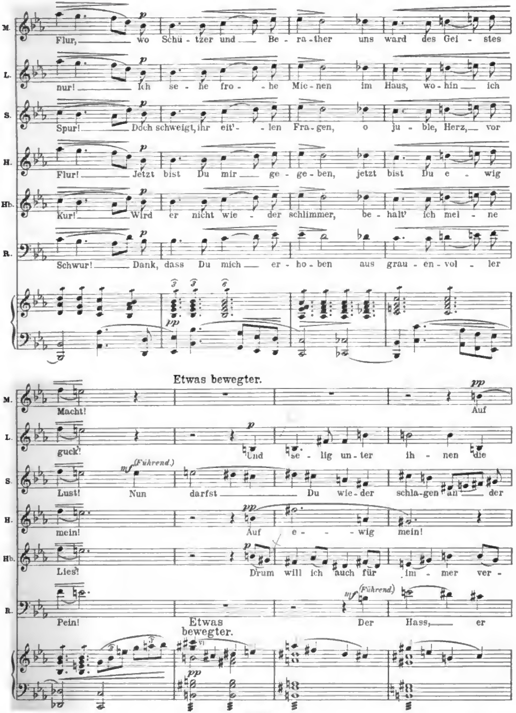

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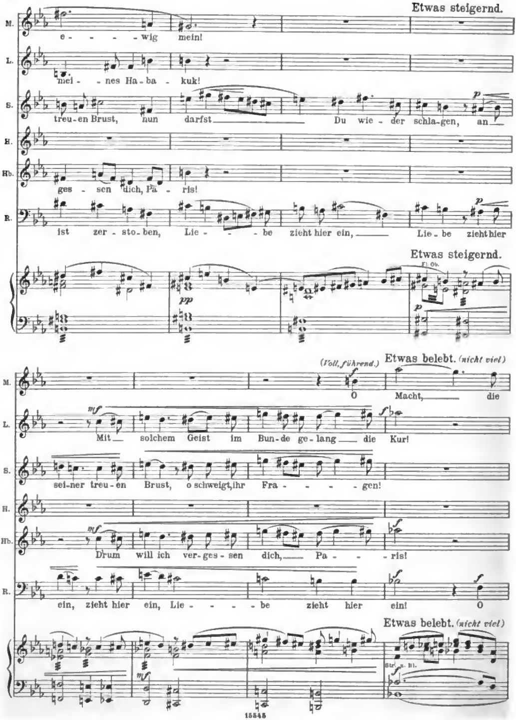

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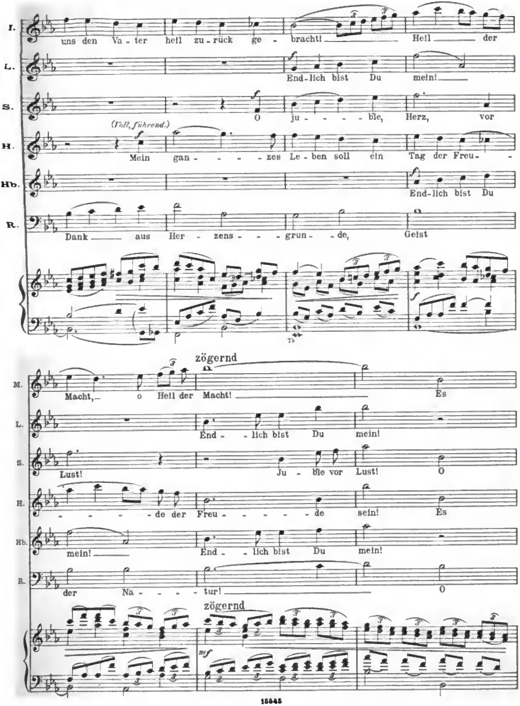

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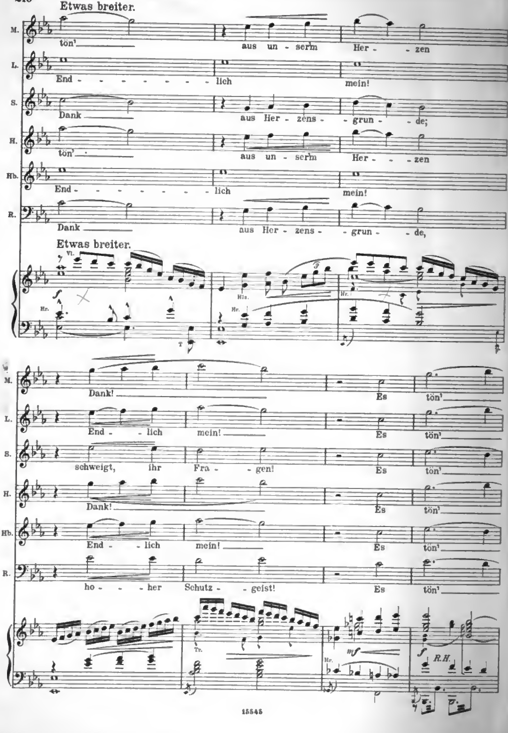
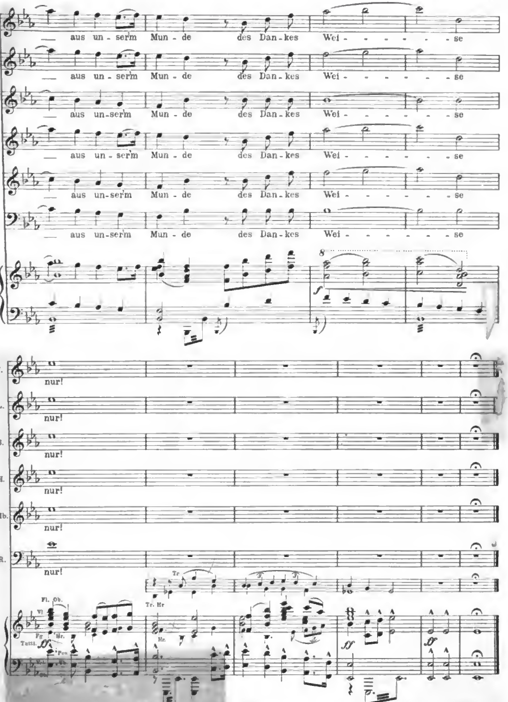

Etwas breiter.
M.
tön' aus un - serm Her - zen
L.
End - - - - - - - - - lich mein!
S.
Dank aus Her - zens - grun - de;
H.
tön' aus un - serm Her - - zen
Hb.
End - - - - - - - - - lich mein!
R.
Dank aus Her - zens - grun - de,
Etwas breiter.
Vl.
Hr.
Hls.
Hr.
Hr.
M.
Dank! Es tön'
L.
End - - lich mein! Es tön'
S.
schweigt, ihr Fra - gen! Es tön'
H.
Dank! Es tön'
Hb.
End - - lich mein! Es tön'
R.
ho - - her Schutz - - geist! Es tön'
Tr.
Hr.
mf
R.H.



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MISERERE

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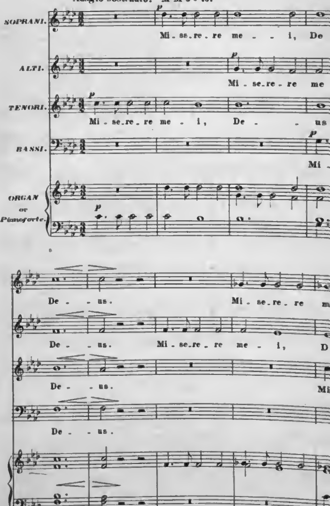
MISERERE

No 1.

Adagio sostenuto. M M 𝅗𝅥 = 46.



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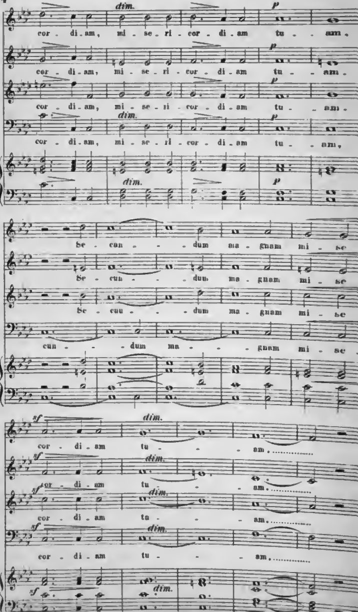
dim.
p
cor - di - am, mi - se - ri - cor - di - am tu - - am.
cor - di - am, mi - se - ri - cor - di - am tu - - am.
cor - di - am, mi - se - ri - cor - di - am tu - - am.
dim.
cor - di - am, mi - se - ri - cor - di - am tu - - am,
Se - cun - - - dum ma - gnam mi - se
Se - cun - - - dum ma - gnam mi - se
Se - cun - - - dum ma - gnam mi - se
cun - - dum ma - - - gnam mi - se
sf
cor - di - am tu - - - am. ....
cor - di - am tu - - am. ....
cor - di - am tu - - - am. ....
cor - di - am tu - - - am. ....

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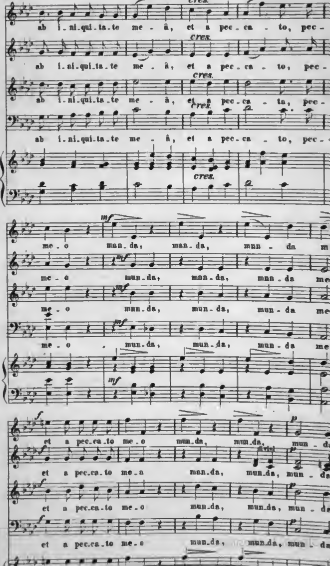
cres.
ab i_ni_qui_ta_te me - â, et a pec_ca - to, pec -
ab i_ni_qui_ta_te me - â, et a pec_ca - to, pec -
ab i_ni_qui_ta_te me - â, et a pec_ca - ta, pec -
ab i_ni_qui_ta_te me - â, et a pec_ca - to, pec -
mf
me - o man_da, man_da, mun - da
me - o mun_da, mun_da, mun - da me
me - o mun_da, mun_da, mun - da me
me - o mun_da, mun_da, mun - da me
f
p
et a pec_ca_to me - o mun_da, mun_da, mun - da
et a pec_ca_to me - a man_da, mun_da, mun - da
et a pec_ca_to me - o mun_da, mun_da, mun - de
et a pec_ca_to me - o mun_da, mun_da, mun - da

image
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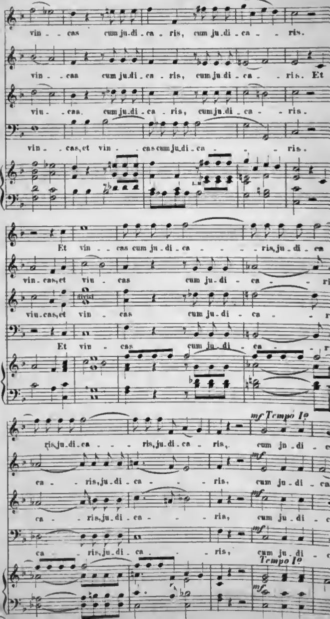
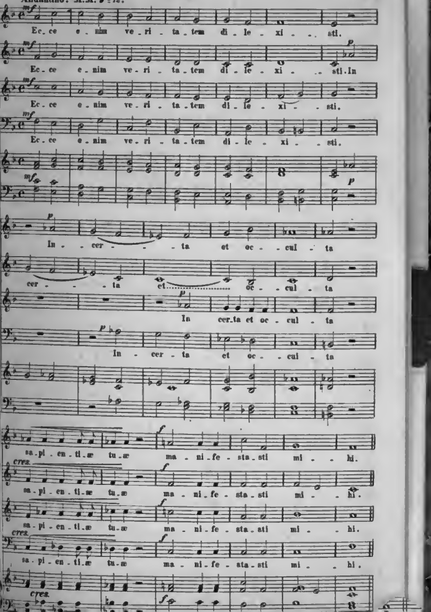
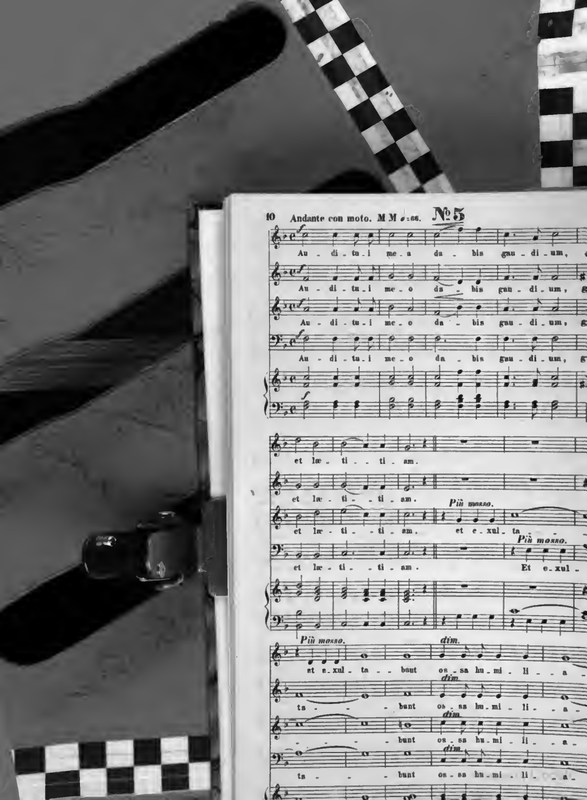
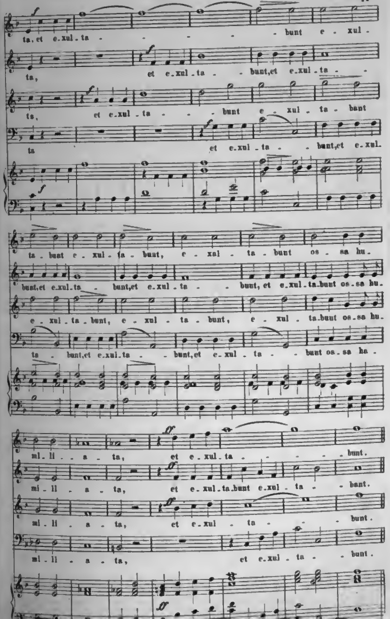

vin - - cas cum ju.di . ca - ris, cum ju.di . ca - - ris.
vin - - cas cum ju.di . ca - ris, cum ju.di . ca - - ris. Et
vin - - cas, cum ju.di . ca - ris, cum ju.di . ca - - ris.
vin - - cas,et vin - - cas cum ju.di . ca - - - - ris.
Et vin - - cas cum ju - di - ca - - - - ris,ju - di - ca
vin - cas,et vin - cas cum ju - di - ca -
vin.cas,et vin - cas cum ju - di - ca -
Et vin - cas cum ju - di - ca -
mf Tempo Iº
ris,ju.di.ca - - - ris,ju.di.ca - ris, cum ju - di
ca - - ris,ju.di - ca - - - ris, cum ju - di - ca
ca - - ris,ju.di - ca - - - ris, cum ju - di
ca - - ris,ju.di - ca - - - ris, cum ju.di
Tempo Iº

Nº 4

Andantino. M.M. 𝅗𝅥 = 72.



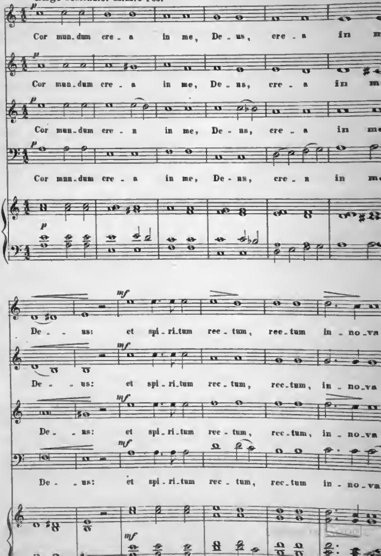

10
Andante con moto. M M
№ 5
Au - di - tu - i me - a da - bis gau - di - um,
Au - di - tu - i me - o da - bis gau - di - um,
Au - di - tu - i me - o da - bis gau - di - um,
Au - di - tu - i me - o da - bis gau - di - um,
et læ - ti - - ti - am.
et læ - ti - - ti - am.
Più mosso.
et læ - ti - - ti - am. et e - xul - ta
Più mosso.
et læ - ti - - ti - am. Et e - xul -
Più mosso.
dim.
et e - xul - ta - - bunt os - sa hu - mi - li - - a
dim.
ta - - - bunt os - sa hu - mi - li - - a
dim.
- - - bunt os - sa hu - mi - li - - a
dim.
ta - - - bunt os - sa hu - mi - li - - a

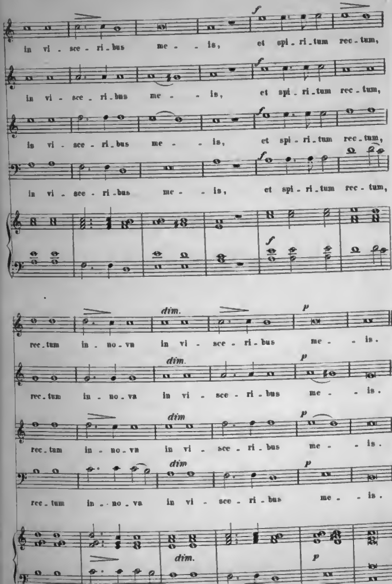


ta, et e_xul_ta - - - - bunt e - xul -
ta, et e_xul_ta - - bunt,et e_xul_ta - -
ta, et e_xul - ta - - - bunt e - xul - ta - bunt
ta et e_xul - ta - - bunt,et e_xul_
ta - bunt e - xul - ta - bunt, e - xul - ta - bunt os - sa hu -
bunt,et e_xul_ta - bunt,et e_xul - ta - - bunt, et e_xul_ta_bunt os_sa hu_
e - xul - ta - bunt, e - xul - ta - bunt, e - xul - ta_bunt os_sa hu_
ta - bunt,et e_xul_ta - - bunt,et e_xul - ta - - bunt os_sa hu -
mi - li - - a - ta, et e_xul_ta - - - - - bunt.
mi - li - a - ta, et e_xul_ta_bunt e_xul - ta - - bunt.
mi - li - a - ta, et e_xul - ta - - bunt.
mi - li - a - ta, et e_xul - ta - - bunt.

№ 6.

Largo sostenuto. M.M. 𝅗𝅥 = 63.




in vi - sce - ri - bus me - - is, et spi - ri - tum rec - tum,
in vi - sce - ri - bus me - - is, et spi - ri - tum rec - tum,
in vi - sce - ri - bus me - - is, et spi - ri - tum rec - tum,
in vi - sce - ri - bus me - - is, et spi - ri - tum rec - tum,
rec - tum in - no - va in vi - sce - ri - bus me - - is.
rec - tum in - no - va in vi - sce - ri - bus me - - is.
rec - tum in - no - va in vi - sce - ri - bus me - - is.
rec - tum in - no - va in vi - sce - ri - bus me - - is.
dim.
p

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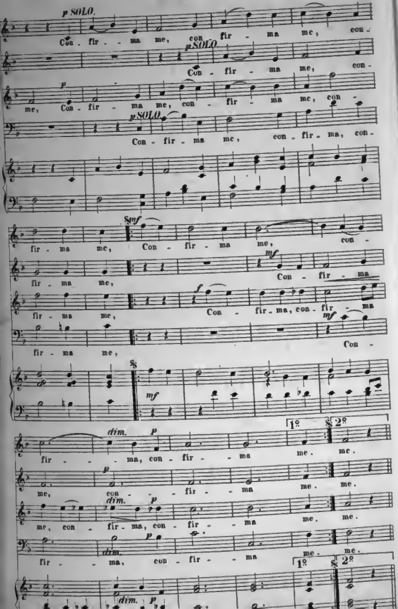
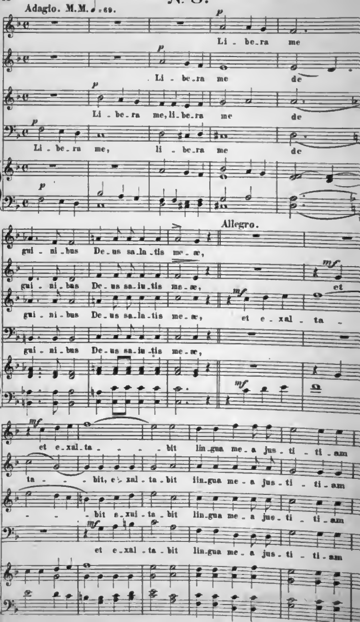

p SOLO.
Con - fir - - ma me, con - fir - ma me, con -
p SOLO.
Con - fir - ma me, con -
me, Con - fir - ma me, con - fir - ma me, con -
p SOLO.
Con - fir - ma me, con - fir - ma, con -
fir - ma me, Con - fir - ma me, con -
mf
fir - ma me, Con - fir - ma
f
fir - ma me, Con - fir - ma, con - fir - ma
mf
fir - ma me, Con -
mf
dim.
p
1º
2º
fir - - - ma, con - fir - - ma me. me.
me, con - - fir - - ma me. me.
dim.
me, con - fir - ma, con - fir - - ma me. me.
fir - - ma, con - fir - - ma me. me.
dim.

Nº 8.


Adagio. M.M. ♩=69.
Li - be-ra me
Li - be-ra me de
Li - be-ra me, li-be-ra me de
Li - be-ra me, li - be-ra me de
Allegro.
gui - ni - bus De-us sa-lu-tis me-æ,
et e - xal - ta -
et e-xal-ta - - - bit lin-gua me-a jus - ti - ti-am
ta - - - bit, e - xal - ta - bit lin-gua me - a jus - ti - ti-am
- - bit e-xal - ta - bit lin-gua me - a jus - ti - ti-am
et e-xal - ta - bit lin-gua me - a jus - ti - ti-am

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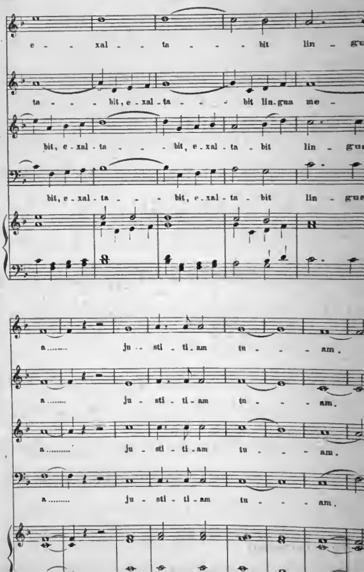
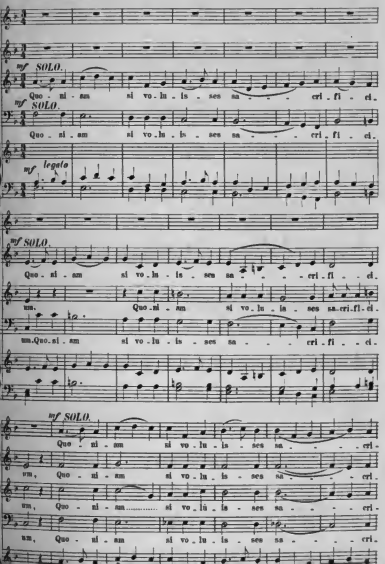
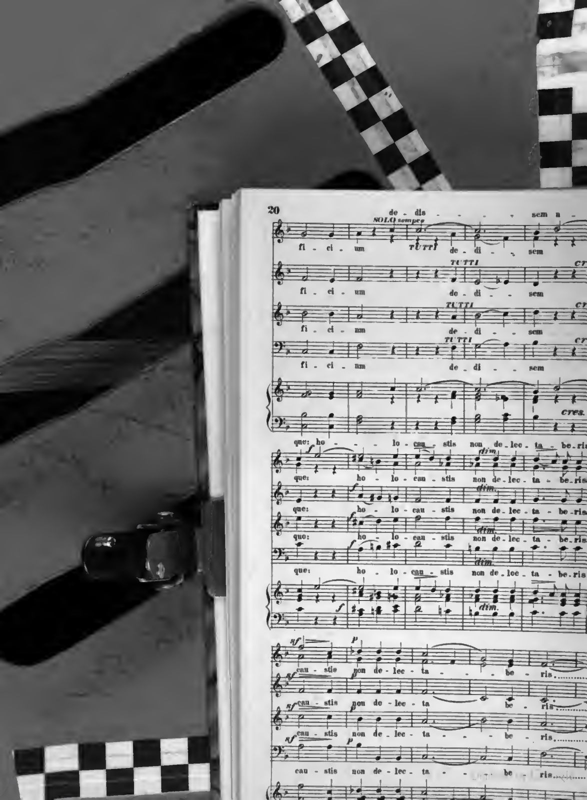

e - - xal - - ta - - - bit lin - gu
ta - - - bit, e - xal - ta - - - bit lin. gua me -
bit, e - xal - ta - - - bit, e - xal - ta - bit lin - gua
bit, e - xal - ta - - - bit, e - xal - ta - bit lin - gua
a .... ju - sti - ti - am tu - - - am.
a .... ju - sti - ti - am tu - - - am.
a .... ju - sti - ti - am tu - - - am.
a .... ju - sti - ti - am tu - - - am.

№9.

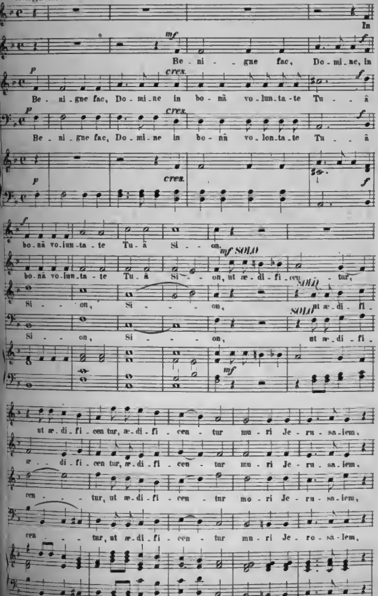
Andante. M. M. ♩ = 66.

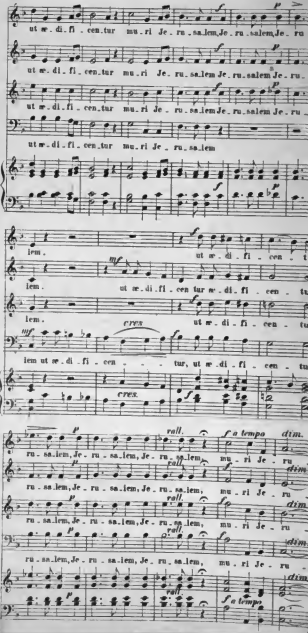



20
de - dis - - - sem a
SOLO sempre
fi - ci - um
TUTTI
de - di - sem
fi - ci - um
do - di - - sem
fi - ci - um
de - di - - sem
fi - ci - um
de - di - - sem
cres.
que: ho - - - lo - cau - stis non de - lec - ta - be - ris
dim.
que: ho - lo - cau - stis non de - lec - ta - be - ris
que: ho - lo - cau - stis non de - lec - ta - be - ris
quo: ho - lo - cau - stis non de - lec - ta - be - ris
que: ho - lo - cau - stis non de - loc - ta - be - ris
sf
p
cau - stis non de - lec - ta - - - be - ris
cau - stis non de - lec - ta be - ris
cau - stis non de - lec - ta - - - be - ris
cau - stis non de - lec - ta - - - be - ris

№10.

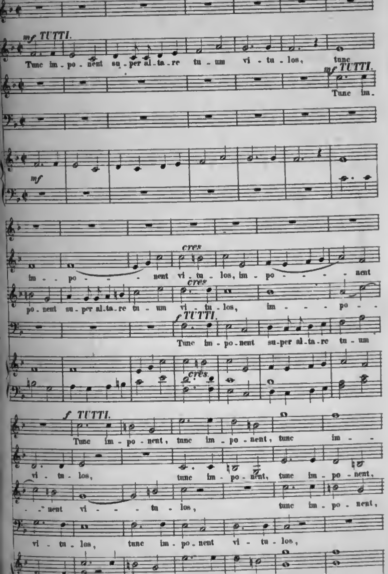
Larghetto. M.M. ♩ = 66.

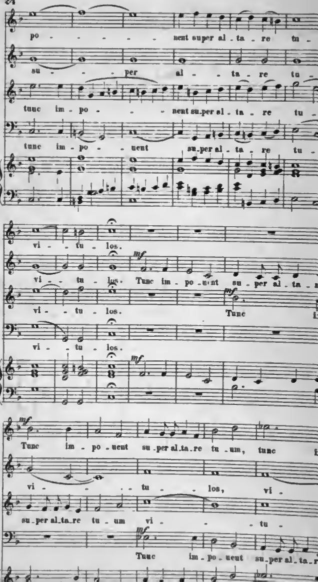


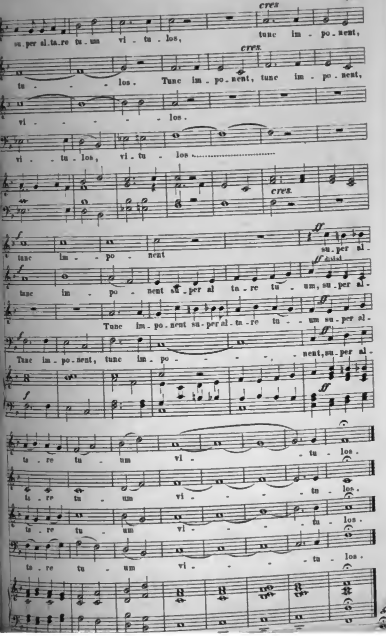

ut æ.di.fi - cen.tur mu.ri Je - ru.sa.lem,Je - ru.salem,Je - ru
ut æ.di - fi - cen_tur mu.ri Je - ru.sa.lem Je - ru.salem Je - ru
ut æ.di.fi - cen.tur mu.ri Je - ru.sa.lem Je - ru.salem Je - ru
ut æ.di - fi - cen.tur mu.ri Je - ru.sa.lem
lem. ut æ - di - fi - cen
lem. ut æ.di.fi - cen tur æ.di.fi - cen - tu
lem. cres. ut æ - di - fi - cen - tu
lem ut æ.di - fi - cen - - - tur, ut æ.di - fi - cen - tu
cres.
rall. f a tempo dim.
ru - sa.lem, Je - ru - sa.lem, Je - ru - sa.lem, mu - ri Je - ru
ru - sa.lem, Je - ru - sa.lem, Je - ru - sa.lem, mu - ri Je - ru
ru - sa.lem, Je - ru - sa.lem, Je - ru - sa.lem, mu - ri Je - ru
ru - sa.lem, Je - ru - sa.lem, Je - ru - sa.lem, mu - ri Je - ru
f a tempo

№ 11.

Allegro. M.M. 𝅗𝅥 = 84.




po - - - - - nent super al - ta - re tu -
su - - per al - - ta - re tu -
tunc im - po - - - nent su.per al - ta - re tu -
tunc im - po - - nent su.per al - ta - re tu -
vi - tu - los.
vi - tu - los. Tunc im - po - nent su - per al - ta -
vi - tu - los. Tunc
vi - tu - los.
Tunc im - po - nent su.per al.ta.re tu - um, tunc
vi - - - tu - - los, vi -
su.per al.ta.re tu - um vi - - tu -
Tunc im - po - nent su.per al.ta.r


cres
su.per al.ta.re tu.um vi - tu - los, tunc im - po.nent,
cres.
tu - - los. Tunc im.po.nent, tunc im - po.nent,
vi - - - - - los.
vi - tu - los, vi - tu - los
cres.
tunc im - po - nent su.per al.
ff divisi
tunc im - po - nent su.per al ta.re tu - um, su.per al.
Tune im.po.nent su.per al.ta.re tu - um su.per al.
Tunc im.po.nent, tunc im.po - nent, su.per al.
ta.re tu - um vi - tu - los.
ta.re tu - um vi - tu - los.
ta.re tu - um vi - tu - los.
ta.re tu - um vi - tu - los.

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